

MUSICAL AMERICA

Founded in 1898 by JOHN C. FREUND

MTNA PLANS TO HOLD ANNUAL MEETING IN CLEVELAND

Leaders of Profession to Attend Sixty-Fourth Meeting in December — Composers and Educators to Hold Forums

New Works Scheduled

Grossman to Lead Orchestra in Music by Americans — Two-Piano Recital Among Programs Listed — Musicological Society Will Hold Concurrent Meeting

CLEVELAND, Nov. 20.

MANY distinguished leaders of the music profession will assemble at the Music Teachers' National Association's sixty-fourth annual meeting in Cleveland from Dec. 28 to 31, inclusive, with headquarters at the Hotel Statler.

Exhibits will open on the afternoon of Dec. 28 and that night Karl Grossman leads the orchestra in a program of new works by American composers.

Philip Greeley Clapp's brass fanfare will open the first general session. Fowler Smith will bring greetings from the Music Educators' National Conference, and presidential addresses will be given by Carleton Sprague Smith of the American Musicological Society, and Warren D. Allen of MTNA. Sunday afternoon sessions will be held in the Church of the Covenant, East End, with large choirs presenting liturgical music, and at the Museum of Art. An evening concert by the Cleveland Orchestra ends the day's activities.

Important forums and meetings dealing with practically every aspect of music activity are listed for Dec. 30 and Dec. 31. The Ohio Music Teachers Association is organizing a meeting on "Problems of the Private Teacher and Small School"; David Mattern and Homer Howe will lead a forum on Public School and Private Teaching; and divergent opinion on College and University Music will be discussed in a forum headed by Rudolph Ganz, Glen Haydon and Paul Lang. Randall (Continued on page 6)

Taylor to Compose Music for New Disney Animated Film, 'Alice in Wonderland'

WALT DISNEY, creator of the sound-film, 'Fantasia', which recently had its world premiere in New York, has asked Deems Taylor to compose the music for a new animated film based on 'Alice in Wonderland', he announced at a luncheon given in his honor by the New York Federation of Music Clubs on Nov. 15. Mr. Disney revealed this new plan when asked if the 'Fantasia' experiment would provide any stimulus to the field of American composition. Mr. Taylor was a musical adviser for the production of 'Fantasia' and the commentator in the film.

"Big Three" of the 'Fantasia' Sound Film



Metropolitan Photo Service

Attending the World Premiere of 'Fantasia' in New York Are Walt Disney, Creator of the Screen Visualization; Deems Taylor, Commentator, and Leopold Stokowski, Conductor of the Eight Works in the Musical Picture (See Pages 8 and 9)

SAN FRANCISCO OPERA VISITS LOS ANGELES

Stars Win Plaudits From Large Audiences—Six Operas Given

LOS ANGELES, CALIF., Nov. 20.—Six works of the San Francisco Opera company's repertoire were brought to Southern California election week, and that monumental interruption being considered, they received a warm welcome.

The season began auspiciously with Verdi's 'A Masked Ball' in the huge Shrine Auditorium on Nov. 4. 'Manon' was given in Pasadena, on Tuesday night and the company came back to bigger audiences the rest of the week, for 'Don Giovanni', 'Lucia', 'Figaro' and 'Der Rosenkavalier'.

'Lucia' with Lily Pons and Tito Schipa in the leading roles, Richard Bonelli an unusually fine Ashton and Thelma Votipka, excellent as Alice, drew a large audience which was equalled the last night for Lotte Lehmann and Risë Stevens in 'Der Rosenkavalier'.

In this land of the cinema, there was interesting reaction to the virtuoso stage director, Herbert Graf. Seldom have we seen such good theatre in opera here. Armando Agnini, aroused by competition the last few years, and stimulated by his work in Hollywood, did splendid production work for the Mozart operas and produced, designed and directed

those by Verdi and Donizetti as well. June Berlandina's costumes and stage sets for 'Der Rosenkavalier' were subtle, fantastic and impressionistic. Certainly they had nothing at all to do with the original scenery specified by Richard Strauss.

Pinza, Schipa and Kipnis were applauded for their skill as actors and the sensational success of Risë Stevens was due as much to her gifts as an actress as to her beautiful singing. Erich Leinsdorf's conducting of 'The Marriage of Figaro' was outstanding but his 'Der Rosenkavalier' with augmented orchestra and emphasis upon the unimportant, drew unfavorable comment. William Tyroler presented a fine-voiced, vigorous and well-prepared chorus.

There has been objection to bringing the entire San Francisco orchestra down for these performances, in the past. The splendid ensemble work of this operatic orchestra met all these objections this year and silenced them.

For polished detail, splendid casts, good singers in minor roles, unusual staging and all-round operatic excellence, Los Angeles has not seen the equal of this season. But there was a good-sized deficit and no guarantee offered. If fine art is a form of organization, the San Francisco Opera Association director-generalized by Gaetano Merola certainly qualified.

ISABEL MORSE JONES

RESTAGED OPERAS LEND VARIETY TO CHICAGO SEASON

'Falstaff', in English, Enters Repertoire with John Charles Thomas in Title Role—Novel 'Carmen' Produced

New Singers Heard

Zebranska, Gonzalez and Kirk Make Debuts with Company—Italian Works Dominate Schedule—Breisach and Abravanel Added to Conductorial Roster

CHICAGO, Nov. 16.

THE revitalized Chicago Opera continued its season, bringing many performances of distinction, interest and novelty before the public in the period between Nov. 5 and 13. Verdi's last opera, 'Falstaff', was sung in English, a vital performance of 'Carmen', newly-staged, was given, 'Manon' entered the repertoire, and several singers made their debuts with the company.

A second performance of 'Aida' was given in the Civic Opera House on the evening of Nov. 13. As in the first 'Aida' of the season, Zinka Milanov sang the title role; John Charles Thomas, Amonasro; Virgilio Lazzari, Ramfis; and Douglas Beattie, the King of Egypt. The parts of Amneris and Radames, however, were handled by newcomers, Elsa Zebranska and Frederick Jagel, respectively.

Mme. Zebranska, a Latvian mezzo-soprano, made an excellent impression (Continued on page 7)

STRAVINSKY'S NEW SYMPHONY PLAYED

Composer Leads Chicago Orchestra in Latest Work, Dedicated to Ensemble

CHICAGO, Nov. 14.—Igor Stravinsky took over the post of Frederick Stock on Thursday evening and Friday afternoon, Nov. 7 and 8, and conducted the Chicago Symphony in a program entirely of his own compositions. The program included his new Symphony in C Major, written especially for the Chicago Symphony's Golden Jubilee.

The new symphony is not nearly as puzzling as some people undoubtedly expected it would be. It seems perfectly straightforward in many passages. The second movement in particular, which the composer has marked "simple, clear and tranquil", has many qualities that seem warmly human, instead of coldly abstract. The new symphony is def-

(Continued on page 6)

AGMA LOSES COURT DECISION IN UNION FIGHT WITH AFM

Justice Aron Steuer Denies Suit for Temporary Injunction Pending Trial—Grants Petrillo Jurisdiction Power

Stipulation Signed

Both Parties Agree to Waive Ruling Pending Hearing Before Appellate Division—Accord Prevents Threatened Radio and Concert Strikes

THE American Guild of Musical Artists, Lawrence Tibbett, president, lost the second round of its court battle for a temporary injunction restraining James C. Petrillo, president of the American Federation of Musicians, from carrying out his threat to bar AGMA's instrumental artists from appearing in radio, recording, motion pictures and concert halls unless they join the AFM. The decision was handed down by Supreme Court Justice Aron Steuer on Nov. 19, ending the temporary stay granted AGMA by Justice Ferdinand Pecora on Aug. 29.

However, on the following day Samuel Seabury, attorney for Mr. Petrillo, agreed that the conditions prevailing before the decision should remain in effect pending determination of the issues by the Appellate Division on Nov. 29. Mr. Seabury and Henry A. Friedman, representing the AFM, and Henry Jaffe, counsel for the Guild, appeared before Justice Francis Martin of the Appellate Division on Nov. 20 and agreed to a stipulation waiving Justice Steuer's decision. The stipulation insured prompt action by the Appellate Division, and a decision will be a matter of a few weeks it was said.

Strikes Considered

Prior to this agreement Mr. Jaffe had said that their legal battle against what they termed an attempted dictatorship over music in this country would be continued. A strike on radio programs by major artists was being considered as a weapon, since Mr. Tibbett is also president of the American Federation of Radio Artists. Suit for a permanent injunction against Mr. Petrillo has been filed. Justice Steuer had also denied a cross-motion by Mr. Petrillo and the AFM to dismiss the case. But until the suit for permanent injunction was heard, Mr. Petrillo was free to bar such artists as Jascha Heifetz, José Iturbi and Albert Spalding, members of AGMA, from appearing before the public with members of AFM under threat of strikes. Choristers and accompanists as well as the singers and instrumentalists have pledged support to AGMA, threatening to strike if Mr. Petrillo attempted to use his power.

Justice Steuer in his decision stated that since both unions belong to the A. F. of L. the instrumental soloists in question come under the jurisdiction of the AFM as awarded by the A. F. of L. He also said that although much had been made of the arbitrary powers granted to Mr. Petrillo by the AFM constitution, the court was not concerned with that constitution. "It is claimed," he said, "that this control

exposes AGMA members who might join the defendant to great danger from extortion. This danger may exist. But these are economic problems outside the scope of judicial activity. Relief in such situations must be had from other sources."

"The difficulties in this situation are of plaintiff's (AGMA's) making," Justice Steuer said. "It had been the defendants' position that the members of AGMA were not suitable candidates for membership in a labor union. Plaintiffs made this position untenable by forming and joining a labor union. By these acts they declared themselves to be proper subjects for union membership."

"As within such union structure it has been determined by the American Federation of Labor that the defendant is the union having jurisdiction, defendant now seeks to enforce its rights to extend its membership. The means employed are not illegal and as unionists they must be familiar to the plaintiffs. Despite their claims no breach of contract is threatened by defendant. It is not shown that defendant's activity is due to malevolence."

AGMA officials said they might revive an earlier plan for a concert by its members to raise funds for the legal fight and to call attention to their stand. A meeting of the union's board was held on Nov. 20 to discuss subsequent action.

Following the decision Mr. Petrillo announced that he would again notify the Hollywood motion picture concerns, the makers of phonograph records and managers of philharmonic orchestras not to employ the instrumentalists in the Guild unless they carried cards in the musicians' union. If an employer did so, he said, he would lose the services of the union musicians.

By signing the stipulation, however, he renounced his intention to bar the instrumentalists from performance until after Nov. 29.

RENOVATIONS AT OPERA NEARING COMPLETION

New Seats in Grand Tier and Balcony, Broadcasting and Television Booths Are Installed

Renovation of parts of the Metropolitan Opera House was nearing completion on Nov. 15. The last of the new chairs was being tightened into place and the broadcasting booths and anterooms, which have been constructed on the grand tier floor, were being completed. A new tableau curtain, a duplicate of the one installed in 1903, was to be delivered the week of Nov. 18, preparatory to the opening of the season on Dec. 2.

The boxes have been taken out of the grand tier, which is the row above the parterre, or 'Diamond Horseshoe', and chairs have been installed, with a gain in total capacity of about fifty seats. New chairs have also been placed in the balcony. Towards the stage, where the grand tier runs at right angles to the footlights, the seats are placed so that patrons may watch the stage with less discomfort than heretofore.

At the back of the grand tier, sound proof booths have been built, one for the National Broadcasting Company, and one for television apparatus. Behind the Metropolitan Opera Guild's block of seats and where the press room formerly was, is the guild clubroom, which has been enlarged and in which various facilities for the members have

been installed. A block of seats in the grand tier has also been reserved for the Metropolitan Opera Club.

METROPOLITAN ENGAGES NEW SOPRANO AND TENOR

Norina Greco and John Dudley to Appear with Opera Company During New Season

Edward Johnson, general manager of the Metropolitan Opera, announced on Nov. 14 the engagement of Norina Greco, lyric soprano, for the coming



Norina Greco



John Dudley

season, and on Nov. 16 the engagement of John Dudley, lyric tenor.

Miss Greco, born of Italian-American parents, received her entire musical education in this country. At the age of thirteen she began the study of piano and at fourteen she took up dancing. She did not begin to study voice until she was sixteen. In 1937 Miss Greco made her operatic debut as Violetta in 'La Traviata'. Since that time she has appeared with the San Carlo and Cincinnati Opera companies, and was recently heard in opera in Buenos Aires.

Mr. Dudley was born in Australia, studied voice under leading teachers and appeared in concert, oratorio, radio and musical comedy before going to England to study opera with Dinh Gilly. He appeared in small parts in opera at Covent Garden. He visited the United States in 1939 as principal tenor of the D'Oyly Carte Opera Company.

BALENDONCK CONDUCTS NEW TRI-CITY SYMPHONY

Orchestra Founded by Professional Musicians of Albany, Troy and Schenectady

ALBANY, Nov. 20.—A new orchestra, known as the Tri-City Symphony and including professional musicians of Albany, Troy and Schenectady, was recently formed under the baton of Armand Balendonck, conductor and violinist. The orchestra is rehearsing weekly in preparation for an active season. The concert master and assistant conductor is Edward A. Rice, violinist of Schenectady.

The Tri-City Symphony plans to provide a season of orchestral concerts for the cities of Albany, Troy and Schenectady, and for smaller towns and cities within a 150-mile radius. It will also be available for festivals in colleges and universities in the district. Mr. Balendonck intends to give weekly concerts in the three cities. He estimates that the orchestra can give at least sixty concerts a season.

Associated Glee Clubs Added to National Music Council

A new member, the Associated Glee Clubs of America, was added to the National Music Council recently. Membership in the council is limited to organizations whose musical activities are national in scope.

EUGENE ORMANDY'S CONTRACT RENEWED

Named Conductor and Director of Philadelphia Orchestra for Five-Year Period

PHILADELPHIA, Nov. 16.—Announcement was made on Nov. 14 by the Philadelphia Orchestra Association that Eugene Ormandy's contract has been renewed for a period of five years, the agreement renaming him the Orchestra's musical director and designating him "Conductor" with full authority.

Up to this time Mr. Ormandy has been co-conductor with Leopold Stokowski, although the latter has directed a comparatively small number of concerts annually during the past few seasons. For some time many here have felt that such a situation was anomalous, since as musical director and leader of the majority of the programs, Mr. Ormandy was entitled to the powers and authority of a full and unhampered conductorship. Therefore the recent action of the Orchestra's board of directors is welcomed as clarifying matters and establishing the status to which Mr. Ormandy has demonstrated the right and title.

WILLIAM E. SMITH

METROPOLITAN ENLISTS ARGENTINIAN CONDUCTOR

Ferruccio Calusio, for Past Ten Years at Colon in Buenos Aires, to Be Guest for Coming Season

Edward Johnson, general manager of the Metropolitan Opera Association, announced on Nov. 19 that he had engaged the Argentinian, Ferruccio Calusio, as guest conductor for the coming season. Mr. Calusio is the second Argentinian conductor to be with the Metropolitan, the other being Ettore Panizza.

Mr. Calusio was born in La Plata, Argentina, and studied in his country, completing his studies at the Verdi Conservatory of Milan and in Germany with Max Reger. He began his career in the theatre in 1913. He collaborated for many years with Arturo Toscanini at the La Scala in Milan, and also conducted opera in leading theatres of South America, Italy, France and Spain. For the past ten years he has been at the Colon of Buenos Aires. He also conducted symphony concerts in Rome, Milan, Turin, Paris and Madrid.

San Carlo Opera Heard in Detroit

DETROIT, Nov. 20.—The San Carlo Opera Company opened its annual season in Detroit on Nov. 13, presenting 'La Traviata' with Lucille Meusel, as Violetta, Dimitri Onofrei and Ivan Petrow as Germont, father and son. The performance brought out the "standing room only" sign at Masonic Temple, seating 5,000. On Nov. 14, 'Carmen' was presented, with Hilda Kosta giving vivid interpretation to the title role. She was supported by Sydney Rayner as Don José, Leola Turner as Micaela, and Harold Kravitt as Zuniga.

J. D. C.

Dunham Conducts Opera in Brockton, Brockton, Mass., Nov. 20.—George S. Dunham, organist and choir director of the Porter Congregational Church, conducted the Brockton Musical Festival Association and the Brockton Civic Orchestra in a performance of 'Cavalleria Rusticana' on Oct. 28.

DEBUSSY AS A MELODIST

By JOHAN FRANCO

NEVER has a composer been more of a melodist than Claude Debussy. Yet he is nearly always referred to as the innovator of harmony rather than of melody. The refined, highly individualistic melodic organism of the great master involves, of course, an intricate and interestingly new harmonic background. This harmony, however, serves the melodic line first conceived. No composer thinks in harmonies . . . he thinks in melodies. Every composer is born into the contemporary way of musical thinking, but before he can create new things he must have lived through the evolutions of all composers of the past. They have helped him to build that ever-unfinished monument of Western musical culture, perhaps the only field where Western art has grown far ahead of the Oriental art.

It would lead me too far away from my subject to discuss this here. I can only say that no Oriental music has an equivalent for what I may call the three dimensions of the tonal system in which the Western musical culture culminates. I mean the tonic, dominant and subdominant. The tonal system is the most complicated and ingenious system of purely physical laws ever compiled or rather discovered in the entire history of art. Each great composer had woven the pattern of this vast, merely imaginary, world a little further, until at the beginning of this century some restless, impatient persons of little creative genius willingly threw everything overboard at the beginning of this century. They suddenly declared it antiquated and useless because they had neither the inventive power nor the endless patience of the real master.

Debussy has been put in this category by far too many. He must have resented that personally and ignored it shruggingly. The contrary is true of Debussy. He built carefully and painstakingly on that monument of musical civilization and added more building stones to it than most, I do not even hesitate to say, than all of his predecessors.

Opened New Horizons

Debussy was the first to enlarge the structure of the tonal system beyond the usual three dimensions of tonic, dominant and subdominant. His melodic invention carried him toward new horizons which opened up all around him at his approach. A polytonal background was created for this particular kind of melodic utterance. Of course, the fashionable new attire of his intimate melodic messages was at first hearing far more evident and noticeable than his highly individualistic melodic line.

This is not astonishing. It has always proven to be the case and today it still misleads many an audience listening to a contemporary composition. The exterior appearance of sound, color and form outshines the interior meaning expressed mainly in the melody. Many so-called "modern" works win their audience for them only because of that fashionable new dress. Time often proves later that there was neither body nor soul in that dress. . . . I, personally, am completely mystified why Debussy, almost half a century after he wrote his 'Pelléas et Mélisande', still is not recognized for his "body and soul", but

His Rare Creative Gifts Viewed As Pre-eminently Those of a Master of Line

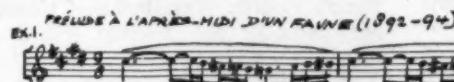
primarily for his secondary qualities of harmony and color, undoubtedly valuable as these are.

We are now far enough distant from Debussy's period to realize the basic importance of his melodic invention and the incalculable value of his innovations in this field. Debussy has liberated his own musical thinking and that of many composers to come from the rusted mannerisms of the late nineteenth century, mannerisms falsely crystallized out of the individual masterpieces of great figures like Schumann and Brahms. What musical exuberance and bad taste Debussy had to conquer!

Claude Debussy, sensitive but determined, went his own way, ignoring the criticism and mockery he encountered and he never made the slightest compromise with convictions. His great poetic mind and his love and understanding of the sound of the French language made him the composer of the most delicate melodic lines ever written. Just a trifle less of sound-awareness and Debussy would have become a writer or a poet instead of a composer.

French Language the Key

As it is, we must approach his melodic idiom by way of the French language. We find Debussy writing so-called free melodies. These melodies are not built in the usual periods of eight measures. This was nothing new in itself. What was new was that here was a composer who relied on this departure from the conventional musical thought *exclusively* and with increasing effectiveness. One cannot discover a common pattern in his melodies. He uses all possible combinations of tone successions, intervals, broken chords. It is impossible to give a definite pattern of Debussy's melodic thought. His melodies always have a lyrical character even in the most dramatic moments of 'Pelléas'. His themes are seldom longer than four measures, mostly in a combination of two and two. Ex. 1.



His melodies are composed of short fragments held together by his infallible mysterious intuition and unity of thought.

Already Debussy's early works show a new trend in melody, though he still uses the habitual harmonies. Take, for instance, the 'Air de Lia' from 'L'enfant Prodigue'. He starts out in a traditional manner, but in the middle we suddenly discover the future Debussy in a sweeping melody. This was written in 1884. Exactly twenty years later we find the same characteristic ending line in a melody of the enchanting song 'La Grotte', later included in 'Le promenoir de deux amants'. Ex. 2.



There is a curious inner relationship between a melodic phrase in Act 4, Scene 4 of 'Pelléas' (Ex. 3), which is known to be the earliest written fragment of the entire lyrical drama, and the magnificent passage in 'La Cour de Lys' of the 'Martyre de Saint-Sébastien' his maturest work. (Ex. 4.) The ascending figure at the end which, in 'Pelléas et Mélisande', has not



CLAUDE DEBUSSY



reached a predominant significance, grew to an exceedingly important thematic substance of sonority in 'Saint-Sébastien'. It contains the only definite musical particle which repeats itself through his whole oeuvre from 'Prélude à l'après-midi d'un faune' (Ex. 5) to 'La Mer' (Ex. 6), from 'Pelléas' to 'Saint-Sébastien', from the early songs to the later, from the string quartet to the final three sonatas: the major and the minor second up or downwards. Ex. 5 and Ex. 6, a, b, c.

They are nothing but a sounding breath, sometimes a very deep and pro-



found breath, sometimes a light and floating sigh.

Again and again we find this musical vehicle under the most diverse circumstances and in the most varying moods and meanings. In 'L'après-midi d'un



faune' we find it already in the fifth measure in the horns. (Ex. 5.) In 'La Mer' Debussy uses it as his thematic material in all the three movements. In the second part 'Jeux de Vagues' he prolongs it, however, to four climbing notes (Ex. 6b.). Even the final fortissimo trill of the third movement 'Dialogue du vent et de la mer' has unmistakable thematic significance.

This motive is like a deep breath which carries the thoughts and wishes of the composer through the ether and makes them better perceptible. Whether the motive is secondary as in the prelude for piano 'Pas dans la neige' (Ex. 7), or primary as in 'La Mer', it always has this significance.

One finds, always and everywhere, in Debussy's compositions, small and large, that intense breathing. I do not know of any other composer besides Jo-

hann Sebastian Bach who has this incessant harmonious breathing to such a degree as Claude Debussy. In no unimportant measure, I attribute the salutary effect of both Bach and Debussy to this characteristic.

In connection with this *breathing motive*, as I call it, something should be said about the silence there is between two deep breaths. Debussy has often been called the master of the domina-

tion of silences. Debussy never overlooked that infinitely important vacuum there is between inhaling and exhaling. Here we can understand also the unsatisfactory feeling that often results from listening to the music of so many composers. Often they do not give you time to breathe; they are afraid of silence and they try to overwhelm us with an orgy of sound. Instead of moving us they knock us out. As a result we applaud wildly—a reaction against

(Continued on page 6)

Stravinsky Leads Chicago Symphony

(Continued from page 3)

initely not as ascetic as Stravinsky's other late works.

The symphony was not presented until the second half of the concert had been reached, after the audience had had an opportunity to review the earlier stages in the composer's development. For the concert opened with 'Fireworks', which dates back to 1908. This was followed by the Concerto for Piano, accompanied by wind orchestra. The piano part was played by Jane Anderson, who also played it the last time the concerto was presented in Orchestra Hall nearly five years ago. Her playing had precision and vitality and a charming lyrical beauty, when the music allowed it, in the second movement.

The Ballet Suite 'Petruchka' was next performed—and with stunning effect, putting the audience in an agreeable frame of mind during the intermission as they anticipated hearing the new symphony. The 'Fire Bird' Suite closed the program.

R. B.

'Little Suites' Played

Last minute changes in the all-Stravinsky program, with Stravinsky conducting, on Nov. 12, eliminated 'Fireworks' entirely and reversed the general order of the remaining numbers.

The first half of the concert as played, contained the Little Suites Nos. 1 and 2, new to Chicago. Suite No. 1 contains Andante, 'Napolitana', 'Española', and 'Balalaika', all short and kept within well-defined musical limits. Suite No. 2, containing March, Valse, Polka and Galop, found the composer in Puckish mood, poking fun at established forms



Igor Stravinsky

and recognized rhythms, with abrupt changes of key and color. Even under Mr. Stravinsky's baton they had a stri- dent, rebellious quality.

The dedicatory Symphony in G Major was repeated on Tuesday afternoon, gaining added respect for the clarity of the composer's thought and its structural worth. It was impressive in performance and should prove a valuable contribution to symphonic literature.

Ballet suites from 'Petruchka' and 'The Fire-Bird', played with dynamic color and dramatic use of masses of full orchestral tone, were refreshingly pungent and animated.

C. Q.

baton to Dimitri Mitropoulos who will be guest-conductor for a month, commencing Dec. 19. On Dec. 7 and 8, Gita Gradova will be the piano soloist under Mr. Barbirolli; on Dec. 12 and 13, Benny Goodman will be soloist in the Mozart Clarinet Concerto and the Debussy Rhapsody; on Dec. 14, John Corigliano, assistant concertmaster, will be soloist, and Dec. 15, the first cellist of the orchestra, Joseph Schuster, will be the assisting artist.

On tour this year, the Philharmonic-Symphony will broadcast from Ann Arbor, Mich., on Nov. 24, and from the Nation's Capital on Dec. 1.

Plan MTNA Meeting

(Continued from page 3)

Thompson and other national leaders will be on the panel of the latter meeting. June Weybright has organized a meeting on "Music In Everyday Life of Junior Students." Stanley Chappel, Helen Hanne, Florence Foust, Johann Grolle and Elizabeth Ayers Kidd, president of Mu Phi Epsilon, will collaborate in this forum.

Hughes to Lead Piano Forum

Edwin Hughes will lead the piano forum on which Jan Chiapuso will be a principal speaker. Emile Baume will present information concerning Chopin Etudes. String and wind instruments, organ and choral music, will have representation in various talks; and a novel program will feature visual aids with Carleton Bullis, Harold Gleason, Raymond Kendall and Otto Miessner. Lincoln Kirstein, of the American School of Ballet, and other celebrities of the dance world, will appear on a program organized by Arthur Pritchard Moor. Sir Ernest MacMillan, of Toronto, will discuss "The Future of American Music" with special reference to the United States; and talks on Latin American and European music by representatives who are carrying on work in these fields, are scheduled. Paul Hindemith and Ernst Krenek are among the distinguished composers expected. Otto Kin-

keldey and Curt Sachs will appear at the joint meeting with the American Musical Society which holds its meetings concurrently with MTNA, and Edwin Hughes will read a report of the National Music Council.

Edwin J. Stringham heads a meeting on History and Appreciation with three noted music historians: Finney, Ferguson and Lang. Max Schoen will hold a meeting dealing with Psychology of Music. Harold Spivacke, Charles Louis Seeger and Edward Watters come from the Library of Congress; and Raymond H. Wheeler will explain music history in terms of cultural and climatic fluctuations, assisted by E. Thayer Gaston.

There will be a meeting on Catholic Music, a two piano recital by Arthur Loesser and Beryl Rubinstein, discussion of radio music, a forum on singing led by Homer Mowe in collaboration with Thomas W. MacBurney, Cameron McLean and John Samuels; singing by Mary Cook Coward, president of the National Association for Blind Artists; Alec Templeton, "in person," and other events.

FESTIVAL OF OLD MUSIC PLANNED BY STAD GROUP

American Society of Ancient Instruments to Give Three Programs in Philadelphia in December

PHILADELPHIA, Nov. 14.—The American Society of the Ancient Instruments, Ben Stad, founder-director, will hold its thirteenth annual festival on Dec. 4 and 5 in the Grand Ballroom of the Ritz-Carlton. A leader among ensembles devoted to old music, the Society consists of Jo Brodo, pardessus de viole; Ben Stad, viole d'amour; Josef Smit, viole de gambe; Maurice Stad, basse de viole, and Flora Stad, clavecin. For the festival the group will be augmented by Florence Rosenzweig, pardessus de viole, and Thomas Elmer, bassette.

Three programs are planned; Dec. 4 at 8:30 p. m., and Dec. 5, at 4 p. m. and 8:30 p. m. These will comprise music of the sixteenth, seventeenth and eighteenth centuries, including several works selected from collections in the Library of Congress and scheduled for premieres in this country.

Soloists are to be: Elizabeth Wysor, contralto; Julia Stad, harpsichordist, and William Kincaid and Albert Tipton, flutists, and members of the Philadelphia Orchestra. Miss Wysor will sing Buxtehude's cantata 'Jubilate Domino' and items by Morley, Purcell, and Boyce; Miss Stad will be heard in a concerto by Dittersdorf; Mr. Kincaid is scheduled for a Vivaldi concerto and with Mr. Tipton, will participate in Bach's Fourth 'Brandenburg' Concerto. Mr. Smit of the Society will play a sonata for viole de gambe by Marcello. Many others works will also be performed by the ensemble.

Preceding each of the three programs, the Renaissance Singers will offer appropriate choral works under the direction of James Fleetwood. W. E. S.

Ravinia Festival Makes Refund

CHICAGO, Nov. 20.—The Ravinia Festival Association has refunded sixty per cent of the Guaranty Fund that made possible the Chicago Symphony concerts at Ravinia Park last Summer, which drew a record attendance of 76,332 persons. More than 300 guarantors who subscribed \$44,135 to the fund will receive the checks, according to Percy B. Eckhart, chairman of the association. Refunds in previous years have been made on a fifty per-cent basis. Mr. Eckhart in a letter to guarantors said that improvements in seating arrangements are contemplated as well as a plan to make the festival a permanent institution.

FLOTOW'S 'MARTHA' SUNG IN ROCHESTER

Antoine, Eustis, Melton, Huehn and Robofsky Sing—Civic Orchestra Assists

ROCHESTER, N. Y., Nov. 18.—The Rochester Civic Music Association presented Von Flotow's 'Martha' in two performances on Nov. 1 and 2, at the Eastman Theatre to large audiences.

The six guest artists were Josephine Antoine, soprano; Edwina Eustis, contralto; James Melton, tenor; Julius Huehn and Abrasha Robofsky, baritones. The Rochester Civic Orchestra, Guy Fraser Harrison, conductor, assisted and Nicholas Konraty was stage director. The incidental dances were by the Thelma Biracree Ballet.

Miss Antoine's voice and acting were excellent, and the rest of the cast gave her good support. The dancers and chorus were well trained, and the audience on both occasions showed much enthusiasm.

The Rochester Civic Orchestra, Guy Fraser Harrison, conductor, opened the Sunday night season at the Eastman Theatre on Nov. 10, playing to an audience that practically filled the large theatre. Members of the Rochester Civic Music Association were guests of the orchestra on this occasion, and Mr. Harrison prefaced the program with a few words of greeting and a forecast of interesting programs to come throughout the winter season.

The Mann-Bloch Trio was presented at Kilbourn Hall on Nov. 12. The trio, consisting of Edith Weiss-Mann, harpsichordist; Suzanne Bloch, lutenist, and Alfred Mann, player of recorders and viola d'amore, were on their first visit to Rochester, and made a deep impression on the large audience with their presentation of old music.

MARY ERTZ WILL

Debussy as a Melodist

(Continued from page 5)

this choking feeling. And there are those who mistake this for success.

Debussy's highest trump, 'Le Martyre de Saint-Sébastien', still waits for a fair chance to be heard. The complications of the setting of the D'Annunzio 'Mystery', the religious atmosphere and the exacting score so far have been insurmountable objections to a decent presentation. Emile Vuillermoz wrote sadly in 1920 that Debussy's 'Parsifal', 'Saint-Sébastien', still was waiting for its Bayreuth, and so it still is, twenty years later.

Why should not New York attempt the gigantic task of properly presenting this masterpiece? I am convinced that our great American metropolis houses all the talent necessary to produce anything man has created.

Bethlehem Choir Begins Rehearsals

BETHLEHEM, PA., Nov. 20.—Rehearsals in preparation for the thirty-fourth Bethlehem Bach Festival to be held on May 16 and 17 were begun on Oct. 13 with ninety per cent of last year's choir enrolled. To this number Ifor Jones, director, has added forty-five new members to the roll. The Friday sessions will be devoted to seven cantatas, three of which are new to Bethlehem. On Saturday, as has been the custom since its inception, the Mass in B Minor will be given in its entirety.

PHILHARMONIC ADDS TO TOUR ITINERARY

Barbirolli to Conduct Orchestra in Seventeen Cities Throughout East and Mid-West

The most extensive tour of America by the Philharmonic-Symphony Society of New York since the consolidation in 1928 of the New York Philharmonic and Symphony Societies, began on Nov. 18, with a concert in York, Pa.

The orchestra will play seventeen concerts under its conductor, John Barbirolli, in the two and one-half weeks' tour of the East and Midwest. Cities which the Philharmonic-Symphony will visit this fall are: York, Pa., Baltimore, Md., Toledo, Ohio, Chicago, Ill. (two concerts), Milwaukee, Wis., Ann Arbor, Saginaw and Lansing, Mich., Fort Wayne, Ind., Cincinnati and Columbus, Ohio, Pittsburgh, Pa., Providence, R. I., Boston and Springfield, Mass. During the season, the orchestra also plays in Princeton, N. J., Philadelphia, Pa., and Hartford and New Haven, Conn., bringing to twenty the number of cities it will visit. This will be familiar ground for the orchestra, as it has previously played in all but two of these cities during its extensive travels.

List Two New Tour Cities

Two cities which will hear the orchestra for the first time this year are Lansing and Saginaw, Mich. The concerts there, as well as in Fort Wayne, Providence, Springfield and York, will be sponsored by the Community Concert Service.

On the return of the Philharmonic-Symphony to New York, Mr. Barbirolli will conduct seven concerts in Carnegie Hall before relinquishing his

VARIETY MARKS CONTINUANCE OF CHICAGO OPERA



James Melton



Florence Kirk



Jan Kiepura



Richard Crooks



Lydia Summers



Virginia Haskins



José Mojica



Sonia Sharnova



Mack Harrell

(Continued from page 3)
on her first appearance in Chicago. Her demeanor on the stage was poised and dignified, and her voice was smooth and interestingly colored. Frederick Jagel was noble as Radames, a role which he has never sung here before. Paul Breisach, appearing in Chicago for the first time, conducted.

While the first performance of 'Aida', on the opening night of the season, was marked by a festive, though formal, brilliance, this performance was marked by a most determined informality. To add a further note of hominess to the occasion, John Charles Thomas laid aside the character of Amonasro at the end of the opera and sang 'Home on the Range'.

A newly staged 'Carmen', more dazzling and elaborate than any 'Carmen' within memory, was presented in the Civic Opera House on the evening of Nov. 12. William Wymetal, stage director, has not only increased the opera's glitter and excitement by his many changes, but has made the action seem more natural.

It was a happy surprise to see a procession of real children march at the changing of the guard and sing the chorus of the street urchins. Their shrill, fresh voices and youthful man-

terruption in the action. Florence Kirk, making her Chicago debut, sang Micaela with a pure, silvery voice and becoming modesty. Henry Weber conducted. R. B.

An impressive list of singers assembled on the evening of Nov. 11, when the Mascagni's 'Cavalleria Rusticana' and Leoncavallo's 'Pagliacci' were given. Dusolina Giannini, as Santuzza, sang with passionate fire, imbuing her acting with the same dramatic vividness. Frederick Jagel was an able match with his Turiddu, vocally and dramatically, to Miss Giannini's Santuzza. Carlo Morelli made much of the part of Alfio and Lydia Summers was a good choice as Lola. Ada Paggi as Lucia, completed the distinguished cast.

Helen Jepson, a new Nedda to Chicago in 'Pagliacci' delighted with the natural-

and Richard Crooks, the Chevalier des Grieux.

Miss Jepson's appearance was brilliant; her smooth voice and commanding stage presence impressed the audience and they applauded enthusiastically. Instead of the ingenuous, irresponsible type of Manon to which opera goers are accustomed, Miss Jepson's Manon was a womanly, competent sort of person.

Richard Crooks was in excellent form, both histrionically and vocally. Not only was he effective in his arias; he proved to be equal to the dramatic demands his role made upon him every time he appeared on the stage.

George Czaplicki was amusing in the role of Lescaut and vocally resplendent. Maurice Abravanel conducted. R. B.

A Stellar Cast in 'Falstaff'

Verdi's opera 'Falstaff', scheduled for performance last season and then postponed, was given in English as the first Saturday matinee offering on Nov. 9, with a stellar cast which managed to extract full measure of humor and gayety from the work.

Praise in large measure was due Henry Weber, conductor, and William Wymetal, stage director, for the liveliness of the performance, naturalness of the action and attractiveness of the stage settings.

John Charles Thomas, as Falstaff, played the part with rollicking gusto. His voice was admirably suited for the part and his enunciation was clear and understandable at all times. Sonia Sharnova, as Dame Quickly, was a perfect foil for Thomas's Falstaff, indulging in humor and broad comedy.

Dusolina Giannini and Lydia Summers as the Mrs. Ford and Page, acted and sang well. Virginia Haskins managed the part of Nanetta with delicacy and proved ideal in the part. Mark Harrell sang and acted the role of Ford with distinction. José Mojica, absent for several seasons, returned with bigger, fuller voice, the same fine stage presence, giving the part of Fenton unusual importance. Doug-



John Charles Thomas as Falstaff



Dusolina Giannini as Mrs. Ford

las Beattie as Pistol; Charles Bell as Bardolph and Giuseppe Cavadore as Dr. Caius, completed the splendid cast. The English words, sung and spoken by the entire cast, were easily followed and made the opera especially enjoyable.

The Ballet Theatre and the youthful chorus were important contributions to the beauty of the last act. C. Q.

Enya Gonzalez in Debut

Enya Gonzalez, the pretty little soprano from the Philippines, appeared for the first time in Chicago on the evening of Nov. 8 in 'Madame Butterfly'.

As she first stepped on to the stage one wondered if the pure, round voice that rang out over the enchanting Butterfly entrance music would persist throughout the

(Continued on page 25)



William Wymetal, Stage Director



Maurice Abravanel, Conductor

ners gave the first act an animation and novelty that delighted the audience.

Twenty-One Policemen Take Part

Especially spectacular was the last act when Captain David Flynn and twenty other members of the traffic division of the Chicago Police Force, rode into the arena on handsome horses. In the same act the Ballet Theatre group danced giddily as though possessed by the ecstatic mood of the music. Anton Dolin drew lively applause.

Marjorie Lawrence sang the role of Carmen. With her big voice and dominating personality, she exaggerated the boldness in the character of the cigarette girl, and failed to play up her subtly seductive qualities. Jan Kiepura made an unworldly, love-struck Don José, his fine-textured tenor voice suiting the part well. George Czaplicki was capable as Escamillo. After the 'Toreador' song, applause caused an awkward in-

ness of her acting and the beauty of her singing. Giovanni Martinelli sang Canio with more than usual freshness, acting with deft, dramatic timing. John Charles Thomas was Tonio, George Czaplicki Silvio and José Mojica Beppo. William Wymetal was the stage director. Maurice Abravanel conducted both operas. C. Q.

Massenet's 'Manon' was presented on the evening of Nov. 9. It was the first French opera given by the Chicago Opera this season. Helen Jepson sang Manon



Frederick Jagel



Elsa Zebranska



Rose Bampton



Carlo Morelli

BALLET THEATRE SEEN IN CHICAGO

Company Gives Premieres of Works by Bolm, Tudor, Dolin and Others

CHICAGO, Nov. 20.—Two Chicago premieres, 'Peter and the Wolf' and 'Jardin Aux Lilas' were given by the

Ballet Theatre in the Civic Opera House on Nov. 10.

'Peter and the Wolf', with music by Prokofieff and choreography by Adolph Bolm, is a gay whimsy. Eugene Loring made a cute little Peter; the bird was exquisitely danced by Alicia Alonso; Nina Stroganova was a sophisticated, smiling cat; the wolf, danced by David Nillo, was convincingly ferocious; and Edward Caton was the grumpy grandfather.

'Jardin Aux Lilas', a ballet by Anthony Tudor to Chausson's 'Poème' for violin and orchestra, was danced with grace by Annabelle Lyon, Hugh Laing, Antony Tudor and Nora Kaye. A repetition of 'Les Sylphides' opened the program. Alexander Smallens conducted. The solo violin in the Chausson music was played by Phillip Kauffman.

The world premiere of 'Capriccioso' and the first American showing of 'The

(Continued on page 25)

MINNEAPOLIS MEN LAUNCH NEW YEAR

Mitropoulos Offers Mahler's First Symphony at Opening of Orchestral Series

MINNEAPOLIS, Nov. 13.—A record-size audience greeted the Minneapolis Symphony on the occasion of the open-



Dimitri Mitropoulos

ing of its thirty-eighth season on Nov. 1 in Northrop auditorium on the University of Minnesota campus.

The decidedly unorthodox—almost heretical—program chosen by Dimitri Mitropoulos, conductor, dampened first-

night enthusiasm not a bit. The chief reason for that was the extraordinary polish, co-ordination and vigor shown by Mr. Mitropoulos's ninety men, who responded as a unit to the director's wishes.

The program brought Mahler's First Symphony, and doubts as to the wisdom of selecting it for the first concert faded as Mr. Mitropoulos's intense and affectionate interest in the work made itself felt in the interpretation. Both in richness of detail and strength of large design (such as there is in Mahler), the performance presented the composer in such flattering light as to win over even the anti-Mahlerites.

Included also on the program was the Overture to Mozart's 'Don Giovanni', given a dramatic reading, the Debussy-Molinari 'L'Isle Joyeuse', spicily done, and a performance of rare delicacy and fragrance of Ravel's 'Rhapsodie Espagnole'.

Kreisler Plays Beethoven

The second concert brought the incomparable Fritz Kreisler in an incomparable performance of the Beethoven Violin Concerto. The program was all-Beethoven and comprised the Concerto, the Fourth Symphony and the 'Prometheus' Overture. Mr. Kreisler, as before, enchanted his audience by the integrity and wisdom of his interpretation, the poignant beauty of his tone.

The soloist for the third concert was the charming and immensely able Joanna Graudan, pianist and wife of the Symphony's 'cello principal, Nikolai Graudan. She played the Chopin Second Concerto, giving it a delicacy, clarity and sheer poetry of utterance which are rarely heard. Mr. Mitropoulos, at the peak of conductorial form, offered also the Mottl-arranged ballet suite of Lully and Schumann's Second Symphony. JOHN K. SHERMAN

SEATTLE SYMPHONY GIVES WAGNER MUSIC

Melchior and Lehmann Appear with Western Orchestra Under Sokoloff

SEATTLE, WASH., Nov. 20.—Second in the Seattle Symphony Concert series was the Wagnerian Festival on Nov. 1, at which Lotte Lehmann and Lauritz Melchior were guest soloists. The audience was keenly disappointed to learn that Mme. Lehmann was unable to sing her complete program. The artists traveled by plane from Spokane, and Mme. Lehmann's indisposition was attributed to the high altitude and change of climate.

The program opened with the Prelude to 'Die Meistersinger'. Mr. Melchior made his first appearance to sing Lohengrin's 'Narrative'. Dr. Nikolai Sokoloff, conductor, substituted the Prelude and 'Love Death' from 'Tristan and Isolde' for the works programmed for Mme. Lehmann. The 'Prize song', from 'Die Meistersinger' evoked a storm of applause for the tenor. For the second half Mme. Lehmann and Mr. Melchior sang excerpts from Scenes 1 and 3 of Act. 1 of 'Die Walküre'. Mme. Lehmann struggled valiantly to do her part, using only half voice, and the sympathetic audience showed its appreciation, but it was Mr. Melchior who carried the responsibility for the scene.

The ever-growing popularity of the Orchestra was reflected in the enormous advance sale of tickets which made it

necessary to repeat the program, at a special concert, the next night—Nov. 2. Audiences completely filled Music Hall for both concerts.

The concert on Nov. 11 opened with Air (from Suite No. 3 in D) by Bach. The work, played quietly and reverently, served as a tribute to the memory of Mrs. Alfred H. Anderson, who for many years was a devoted and generous supporter of the Orchestra. The 'Outdoor Overture', by Aaron Copland, was played for the first time in Seattle, and proved only mildly interesting, though its vigor and modern style seemed to appeal more to the younger generation, for whom it was written.

Fritz Siegal, concert master, made his annual appearance at this concert, playing the Sibelius Concerto in D Minor, Op. 47. The young violinist revealed a tone of ingratiating quality, coupled with a smooth, facile technique which brought gratifying clarity to his rapid passage work. The program closed with Dvorak's Symphony in E Minor, 'From the New World'. Dr. Sokoloff gave it a romantic interpretation, leading his men to an eloquent climax in the final movement. NAN D. BRONSON

Salvatore Baccaloni Arrives

Salvatore Baccaloni, newly engaged basso-buffo of the Metropolitan Opera, arrived on Nov. 11 on the Brazil from South America where he had been singing at the Teatro Colon, Buenos Aires. At the Metropolitan, his parts will include the title role of 'Don Pasquale'. Baccaloni's last appearances in this country were in the Autumn of 1938 when he sang with the San Francisco Opera Company.

N. Y. FEDERATION HONORS DISNEY



Larry Gordon, Staff Photographer

Walt Disney, Creator of the New Animated Film, 'Fantasia', with Federation Officers at a Luncheon in His Honor: From the Left, Mrs. Guy P. Gannett, National Vice-President; Mrs. Edmund H. Cahill, New York President; Mr. Disney, Mrs. Vincent Hilles Ober, National President; Dr. George H. Gartlan, Music Director of New York Public Schools, and Ruth M. Ferry, National Treasurer

State Clubs Give Luncheon for Creator of 'Fantasia' — Mrs. Ober, National President, Also Honor Guest—Gartlan Presides Over Forum

HONORING Walt Disney, the creator of the animated cartoon film, 'Fantasia', which had its premiere in New York on Nov. 13, the New York Federation of Music Clubs gave a luncheon in the Hotel Great Northern on Nov. 15. Various aspects of the film were discussed by several speakers who were introduced by Dr. George H. Gartlan, director of music in the New York Public Schools. Mrs. Edmund H. Cahill, New York Federation president, presided, and Mrs. Vincent Hilles Ober, national president, was an honored guest.

Deems Taylor, consultant with Leopold Stokowski, who conducted for the film, and commentator between the various musical items, was present, but made only a brief speech. Mr. Disney's own comment, in which he expressed a hope that the experiment would prove a success and would stimulate further undertakings of the sort, held the most interest for the assembly, which over-crowded the room. Mr. Disney modestly begged for "another chance to work out our ideas", and said that the criticism he had heard was a challenge to the ideals on which he had proceeded. He announced, in response to a question from Marion Bauer, composer, about the future of this medium as a stimulus to American composers, that he had already asked Mr. Taylor to write the music for a new animated film of 'Alice in Wonderland'.

Plea for Tolerance

After some criticisms from Ethel Peyer, author, and Leonard Liebling, critic and editor, relating to the film investiture of the "absolute" music of Bach and Beethoven, Dr. Gartlan made a plea for tolerance instead of dogmatic opinions, saying that the "general public" would take a different view from that of the music critics, and asking for patience in judgments on the venture. Mrs. Ober made a plea to the same ef-

fect, and emphasized, as did Mrs. Cahill, the great improvement in sound reproduction by means of the new 'Fantasound' process, created especially for the film. Burton Lewis, from the Disney office in New York, described some of the technical processes by which the film was recorded and reproduced.

Others at the speakers' table included Elsie Houston, Brazilian soprano; Mme. Maria Grever, Mexican composer; Geoffrey O'Hara, composer; Oscar Thompson, music critic of the *Sun* and executive editor of *MUSICAL AMERICA*; Mrs. Guy P. Gannett, National Federation vice-president; Mrs. Edgar Stillman Kelley, former national president; Ruth M. Ferry, national treasurer; Ruth Bradley, president of the Associated Music Teachers League; Dr. Louise Ball, past president of the Virginia Society, and Dr. John Warren Erb, choral director of the National Federation.

F. Q. E.

INTERNATIONAL SOCIETY POSTPONES ITS FESTIVAL

Contemporary Music Group, Hampered by Conditions Abroad, Moves Date Forward to Spring of 1941

Because of international conditions and resultant difficulty of making arrangements for this year's Festival of the International Society for Contemporary Music, Roger Sessions, president, announces a decision by the board to postpone the Festival from November until Spring, 1941.

Chamber music concerts will be held at the New York Public Library, the Museum of Modern Art, Columbia University, and possibly elsewhere. Negotiations for orchestral performances are under way.

The American Reading Committee met the week of Nov. 17 for final consideration of works submitted by American composers, after which the International Jury will select the programs. Works which are not selected for performance will be returned in the near future. Over sixty American composers submitted works, and at least as many by composers of other countries have been received.

MEPHISTO'S MUSINGS



Dear Musical America:

Yes, indeed, I dusted off the old top hat and went along with the nabobs to see and hear the world premiere of the Disney - Stokowski - Taylor 'Fantasia'. You would have thought it was the opening of the opera, what with the swank and the camera flashes and the lookers-on outside.

Though I didn't happen to see Walt Disney in the crowd, I did spot Deems Taylor as he went to a seat up front, and Stokowski as he ensconced himself in the very back row. Presently I was to see plenty more of both on the screen.

Sooner or later you will all see what I saw, so far as the picture is concerned, though this isn't going to be such a simple matter as has been the case with other musical movies because of the special sound equipment required. I have heard it said that the film can be shown in only about a dozen theatres in the country. For the premiere at the Broadway special installations were made.

And before I go any further, I should say that nothing like the sound reproduction in this film has been heard in movies, on phonographs or—if you can liken radio transmission to it—on the air.

But let's begin at the beginning and a very tardy beginning, at that. Why can't these extra special audiences assemble somewhere near the appointed time?

* * *

This was the menu:



Eventually, there was the unmistakable sound of an orchestra tuning up and shadows began to appear on the screen. Those shadows took the shape of players with their instruments, going to their places in the ensemble. Sometimes the shadows were multiplied in

gigantic shapes, sometimes they became photographic figures in colors.

Then came Deems Taylor. I wouldn't say that the film likeness of him was flattering. I wondered what he thought as he sat there looking at what the camera men had done to him. The screen Taylor began to talk, constituting himself a narrator and a collection of animated program notes. He made it clear that the Disney film was not the work of musicians. The artists, he said, had simply "tried to capture the moods, movements, situations, colors and characters which the music painted on the canvas of their imaginations." Thus enlightened, I waited for the Bach.

But before Bach, Stokowski. Up he came to the podium, first a shadow, then in color photography. Gazing at the well known back—as famous in its way as the Barrymore profile—I saw him extend arms, hands and fingers. Lest some anxious reader think that the great personality was underplayed, I should hasten to say that no new piece was permitted to begin or an old one to end without further glimpses of those extended arms, hands and fingers. There was also a little modest illumination of a famous head of hair.

In due time, the screen orchestra embarked upon the Stokowski transcription of Bach's Toccata and Fugue in D Minor. No experienced listener needed to be told that this sumptuous recording had been made by the Philadelphia Orchestra. But it was the Philadelphia Orchestra stepped up to a volume no orchestra ever had. Of course, I expected that. What mattered was that the stepping-up was accomplished without falsification of the quality. As sound, it was grand.

And what went on for the benefit of the eyes? It is not for mere words to tell. Colors chased colors—in dots, waves, needle points, ribbons, whirligigs. Here and there was a striking idea that was rhythmically one with the music. But I thought that the artists missed the essential. Their color splurge lacked design. There was no equivalent for musical form. And Bach, of course, is of all things design and form.

Also, imaginative as the artists were, they had their relapses into something akin to trimming the Christmas tree.

* * *

the broom in two, instead of there being two brooms thereafter to fetch twice as much water, there were thousands of them. And the water did not merely flood a room—it became an ocean.

Science, Taylor told the audience, wrote the scenario for Stravinsky's 'Le Sacre'. At any rate it was full of waste spaces, volcanoes, avalanches and dinosaurs. Convulsions of the earth

was bulbous-nosed and very drunk. And of course also the cupids saw to it that the centaurs and centalettes paired off, after a considerable flourishing and some knotting together of horses' tails. One choice bit was the transformation of a cupid's pink derriere into an even pinker heart. But I will spare you further details. This 'Pastoral' symphony must be seen to be appreciated—since listening is rather out of the question, irrespec-

SCHERZANDO SKETCHES

No. 92

By George Hager



"Yes, But Where's the Rest of It?"

"Oh, I've Always Wanted to Write an Unfinished Symphony."

Took the place of the tribal dances of the original ballet. But when Stravinsky contemplated what the Disney artists had designed as a program for his music, he is said to have remarked that this must have been what was in his mind when he conceived the music. The stepper-uppers saw to it that violent chords were many times more violent when the volcanoes exploded. Some of the drawing of scenes primordial was anything but convincing. But the dinosaurs fought and ate their spinach becomingly.

* * *

I would like to skip mention of the 'Pastoral' Symphony—either that or devote three columns to it, with X-ray photographs of Beethoven turning over and over and over in his grave. Since I can't do that, I must say however that the artist's course in burlesquing this music inevitably casts a doubt on the validity of the entire notion that they really "tried to capture the moods, movements, situations" etc. as the music "painted them on the canvas of their imaginations." There is nothing funny about the 'Pastoral'. Yet here was a screen picturization that kept the audience in titters. Indeed, there was so much laughter that at times there could be no such thing as listening to the music, gorgeous as was the sound of the Stokowski performance.

Like everyone else I found the film diverting, but I couldn't help wondering why it hadn't been done to almost anybody's original music instead of the 'Pastoral'. Original music, whatever its quality, might have been "in the groove".

What I saw on the film was a mythological burlesque, with the scene laid in Ancient Greece, and involving Zeus, Bacchus, Diana, and Morpheus; but chiefly concerned with cupids, centaurs and centalettes. Of course Bacchus

tive of the cuts made in the score.

However, the funniest thing on the bill was not the 'Pastoral' but 'The Dance of the Hours', done by ostriches, hippos, elephants and alligators. Again, there wasn't much use trying to hear Ponchielli's music. By this time, I was ready for anything, so that the presentation of 'Night on a Bald Mountain' and 'Ave Maria' as opposites, the one to picture evil, terror and despair, the other, good, peace and hope, didn't particularly excite or disturb me.

Some of the pictures for the Mousorgsky orgy were momentarily suggestive of El Greco, and some made me think of paper dolls. Throughout 'Fantasia' are these lapses—one moment the picturization is really artistic, the next it goes in for sparklers, pinky-pinks and baby blues. Stills of 'Ave Maria' would supply at least ten thousand good Christmas cards. But if you want to know what musicians think of the way the stepper-uppers have magnified the voices of a choir that has been brought in to supplement the Stokowski orchestra—with new words by Rachel Field—you should get one in a corner and urge him to tell you the truth, the whole truth and nothing but the truth.

Aside from that, and in spite of what I may have intimated in the foregoing, 'Fantasia' is enormously clever and technically miles ahead of anything the screen has previously attempted in the fusion of picturization and music. Indeed it is marvelous, magnificent, miraculous, splendid, startling, stupendous—Hollywood plus Stokowski in excelsis, agrees your

George Hager

ORCHESTRAS: Soloists Appear with Local and Visiting Orchestras

Soloists were prominent on orchestral programs of the fortnight. John Barbirolli had as assisting artists with the New York Philharmonic-Symphony Gregor Piatigorsky, Fritz Kreisler and Artur Rubinstein. Eugene Ormandy conducted the Philadelphia Orchestra with Beveridge Webster as soloist. Abram Chasins was the assisting artist at the opening National Orchestral Association concert under Leon Barzin. Otto Klemperer was the conductor both for the New York City Symphony WPA Concert and for the New School Chamber Orchestra.

Philharmonic Plays Chausson Symphony

New York Philharmonic-Symphony, John Barbirolli, conductor. Carnegie Hall, Nov. 7, evening:

'A Faust Overture'.....Wagner
Symphony in B Flat, Op. 20.....Chausson
Symphony in C Minor, No. 1, Op. 68.....Brahms

At this concert the Philharmonic patrons were offered the pleasurable experience of hearing the infrequently performed symphony by Ernest Chausson, the ardent César Franck disciple whose career came to an untimely end before the fulfillment of his creative powers. If not a work of great profundity it is, at any rate, noteworthy for its suave writing, the smooth richness of its orchestration and the graciousness and refinement of its melodic ideas. The music pursues its course in a manner that propounds no formidable problems for the listener, but it is cast in too aristocratic a mould to lapse at any time into the cheap or commonplace. It was given a performance that convincingly betokened Mr. Barbirolli's sympathy with the work.

The Brahms symphony likewise fared well at the hands of both conductor and orchestra. Mr. Barbirolli kept the structural balance firmly under control and achieved lucidity in pages that too frequently are muddled and muddy. There were moments when the color line seemed to sag a bit, but the performance was maintained on a generally high level throughout, with a resultant projection of the essence of the music that was both satisfying and stimulating to lovers of this symphony. A fortunate rapport between the performers and the listeners was established at the outset of the concert by the playing of the Wagner overture. C.

Philharmonic Plays Weinberger Work

New York Philharmonic-Symphony, John Barbirolli, conductor. Gregor Piatigorsky, cellist, soloist. Carnegie Hall, Nov. 9, evening:

'Song of the High Seas'.....Weinberger
(First performance)
'Cello Concerto in E Minor, Op. 85'.....Elgar
(First time by Philharmonic-Symphony)
Gregor Piatigorsky
Symphony No. 1 in C Minor, Op. 68.....Brahms

Students at this popular concert had the fortune (good or bad) of hearing a program containing two "firsts". This auditor was happy to note the Brahms at the end.

Weinberger's new work, written last January, is explained by the composer as the remembrance of the St. Lawrence River as seen some seventeen years ago. He goes on to say it is a departure for him in that prior to its writing he had confined himself to human fate for his inspiration. All rivers must be very much alike, which perhaps explains why this St. Lawrence sounds like Smetana's Vltava, which, however, must be the bigger and more impressive river of the two. And when Mr. Weinberger's St. Lawrence gets to the sea it is surprisingly like Debussy's sea. There might have been a question as to whether this was not actually the Danube, except that the St. Lawrence is 200 miles longer.

Mr. Piatigorsky played the Elgar concerto beautifully. There was warmth and



Beveridge Webster, Pianist, Played with the Philadelphia Orchestra

dexterous technical display and there was the highest musicianship in this reading. But Elgar's concerto goes on and on—and on!

The vitality, the structural solidarity and the rich sonority of Brahms's Symphony were rewarding. Mr. Barbirolli and his orchestra gave their finest performance of this work to date, although that might be an impression resulting from the preceding works. K.

The program was repeated on the afternoon of Sunday, Nov. 10.

National Orchestral Association Marks Tenth Anniversary

National Orchestra Association, Leon Barzin, conductor. Soloist, Abram Chasins, pianist. Carnegie Hall, Nov. 11, evening:

Overture to "Oberon".....Weber
Symphony in D Minor, 'Haffner'.....Mozart
Concerto No. 3 in C Minor.....Beethoven
Mr. Chasins
Prelude and 'Liebestod' from 'Tristan und Isolde'Wagner

This being the tenth anniversary of the first concert of the association, Mr. Barzin decided to repeat that first program, with only one substitution: that of the Mozart Symphony for Schubert's 'Unfinished'. This was occasioned by the recent gift to the association by one of the board of directors of the original score of the

Mozart, which was followed by Mr. Barzin in the performance. It was a festive evening throughout, and the quality of the young players themselves spoke well for the accomplishments of a decade. Although the ensemble includes new players each year because of the very nature of the enterprise, which is to train players for the symphony orchestras of the country, this first concert found the group in excellent fettle. The enthusiasm of youth and the spirited playing had much to do with the atmosphere of liveliness in the hall, and with the generally superior order of performances.

The differences between the original and the better known printed version of the Mozart 'Haffner' are not mountainous to any but the very critical ear. Retention of all the repeats in the slow movement as against deletion of them in the minuet made the former overbalance the latter and minimized the effectiveness of the finale. Two other points were noticeable: the original showing a triplet of thirty-second notes instead of sixteenths in the second measure of the first theme of the second movement, which changes its character considerably, and the abrupt ending of the minuet without the two final notes that are usually heard. The performance was in the main proficient and sparkling.

Mr. Chasins, who is more often heard in his own music with orchestra than in the classics, made the most of his opportunity to reveal his very great talent. The G Minor Concerto is a grateful vehicle for his notable dexterity of fingers, suave phrasing and all-round musicianship. An unfortunate cadenza by Reinecke overburdened the first movement and was in opposition to its essential character, but this did not detract from Mr. Chasins's agreeable performance. A singing tone in the lovely slow movement and a merry brilliance in the rondo were especially pleasing. The orchestra was not quite up to the pianist's achievement, but tried manfully. The Overture which opened the concert and the Wagner excerpts which closed it were played with nice regard for their different styles and necessities. Mr. Barzin, the orchestra and Mr. Chasins were warmly received by a large audience. Q.

Webster with Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor. Soloist, Beveridge Webster, pianist. Carnegie Hall, Nov. 12, evening:

Brandenburg Concerto No. 2.....Bach
Concerto in B Flat Minor.....Tchaikovsky
Mr. Webster
Symphony No. 4.....Brahms

Mr. Webster's performance was one of



Leon Barzin Conducted the Opening Concert of the Tenth Season of the National Orchestral Association



Abram Chasins, Who Played a Beethoven Concerto Under Mr. Barzin's Baton



Gregor Piatigorsky, Who Was Soloist with the New York Philharmonic-Symphony

taste, energy, surety and enthusiasm. His tone was of generally good quality, though never really weighty. If he did not dominate the orchestra in climaxes, he was not obscured by it. There was plenty of hard driving, but it did not degenerate into footless blur. The technical problems of the work did not appear to trouble his fingers. His one difficulty was to obtain from the instrument a sufficient volume of tone. The andantino semplice was affectionately played and when the call was for rippling lightness it was at the soloist's command. All in all, however, there was more emphasis on finger accomplishments than on emotional communication.

In the F Major Brandenburg Concerto the solo parts were delightfully achieved by Alexander Hilsberg, William Kincaid, Marcel Tabuteau and Saul Caston. The once "austere" and "cerebral" E Minor Symphony of Brahms is today a close second for the C Minor as a sure-fire conclusion for any symphony concert. All the major orchestras play it in a manner that stirs enthusiasm; without exception, their conductors take it boldly in their stride. Mr. Ormandy made it something of a tour de force. He had the ensemble to give it a rich, pulsating glow. There was even a kind of glitter in this glow—but, if glitter and some Brahms do not agree, there were no signs of hair-splitting in the applause. T.

Klemperer Ends City Symphony Series

New York City Symphony, Otto Klemperer conductor. Edward Kilenyi, pianist, soloist. Carnegie Hall, evening, Nov. 10.

Overture Solennelle '1812'.....Tchaikovsky
Concerto No. 1 in E Flat.....Liszt
Mr. Kilenyi
Variation on a Theme of Haydn.....Brahms
Symphony No. 45 ('Farewell') in F Sharp MinorHaydn

It was hard to believe that the orchestra heard on this occasion was a WPA music Project organization, so expert was its performance. Credit must go to Mr. Klemperer and to him alone for the remarkable results he obtained from musicians who, though always capable, have never before impressed with their tone qualities or their disciplined ensemble. This was the final concert in a series of three conducted by Mr. Klemperer. It is to be hoped he will conduct the organization again, or at least that the benefits of his dynamic leadership will not be lost to them with his departure.

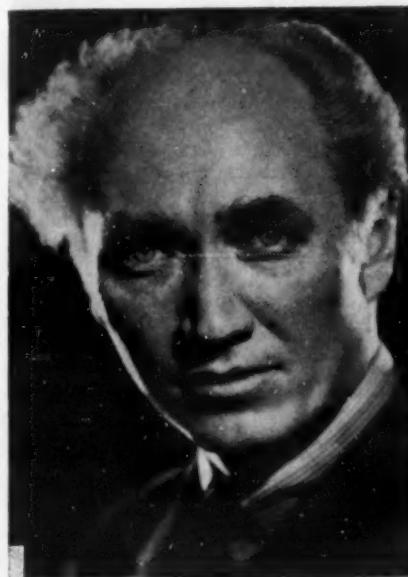
The program, it will be noted, was on the beaten track, but it is something of a novelty these days to hear music well played, as well played as the '1812' on this occasion, for example. The roundness of the Haydn variations, the satisfying sonor-

(Continued on page 28)

KRUEGER CONDUCTS KANSAS CITY OPENING

Leader Opens His Eighth Season with Philharmonic — Large Audience Is Present

KANSAS CITY, Mo., Nov. 20.—Karl Krueger returned for his eighth season to the Music Hall podium on Nov. 7 and 8 to conduct the Kansas City Philharmonic in the first pair of subscription



Karl Krueger

concerts of the season. He offered to his auditors of more than 5,000, Tchaikovsky's Fourth Symphony; Beethoven's Overture; 'Leonore' No. 3; Griffes's 'The White Peacock'; Richard Strauss's Tone Poem, 'Don Juan'; and Johann Strauss's Waltz, 'Tales of the Vienna Woods'.

Mr. Krueger and orchestra played these contrasted works with rewarding effect. With some changes in various choirs, the orchestra is strengthened, better balanced and refined. A stirring performance of 'The Star Spangled Banner' opened the programs. Samuel Thaviu is associate conductor and concertmaster of the Philharmonic.

BLANCHE LEDERMAN

TORONTO SYMPHONY INAUGURATES SERIES

Sir Ernest MacMillan Conducts Opening Concert of Season—Primrose Is Soloist

TORONTO, November 20—The Toronto Symphony gave the first concert of the season in Massey Hall on Oct. 29. A distinguished audience enthusiastically greeted the musicians under Sir Ernest MacMillan. William Primrose, violist, was soloist with the orchestra.

Mr. Primrose was very happy in his selections. In the early part of the program he played the viola obbligato of 'Harold in Italy', the Symphony, Op. 16, by Berlioz. Later in the evening the soloist played the work of a young Canadian composer, Godfrey Ridout, 'Ballade' for viola and string orchestra, the first performance of this work by the Toronto Symphony. Sir Ernest conducted the orchestra in a graceful and exhilarating performance of the rarely heard Fifth Symphony in B Flat by Schubert. The familiar 'Egmont' Overture by Beethoven opened the program



Sir Ernest MacMillan

which closed with Glinka's Overture, 'Russlan and Ludmilla' and Passacaglia and Fugue in C Minor by Bach, transcribed by Ettore Mazzoleni.

A noteworthy feature of the present Symphony season is the large increase in the number of subscribers. The war has given a new place to music in Canada and thousands are finding in music a solace and retreat from the insecurity of present conditions. Sir Ernest, responding to the applause of his audience, spoke of the future hope of music in the countries of North and South America. "While making all sacrifices necessary to insure victory, we must not lose our sense of perspective, but rather prepare for the future. Let us make every effort to preserve those things that go to make up the civilization we are defending; those things without which the struggle itself would be meaningless. Let us preserve our heritage and pass it on with enhanced value to our children."

Sir Ernest spent the four years 1914-1918 as a prisoner of war in Germany. On a visit in the Summer of 1914 to Germany to continue his musical studies, he was taken prisoner at the outbreak of the first World War.

ROBERT H. ROBERTS

UNIVERSITY SYMPHONY OPENS SEATTLE SERIES

Kirchner Conducts Program—Bernice Stusser Soloist in Liszt Piano Concerto

SEATTLE, WASH., Nov. 20.—The University Symphony, directed by George Kirchner, gave the first Sunday concert on the Campus on Nov. 3. The orchestra numbers eighty pieces. Thirty of this year's members are students who have attended the Summer High School Music Institute, which Mr. Kirchner organized at the University five years ago. Each year shows improvement in the ensemble.

The Beethoven Symphony No. 1 in C was the chief musical attraction and was well played, but the hit of the afternoon was 'Cinderella', an extremely clever phantasy by Eric Coates, charmingly played. Bernice Stusser, winner of the Mu Phi piano scholarship, was soloist in a very good performance of Liszt's Concerto No. 1, in E Flat, for piano and orchestra. Also heard were: 'Egmont' Overture, by Beethoven; 'Royal Blue', by Peter de Rose; and the Overture to 'Tannhäuser' by Wagner. N. D. B.

PITTSBURGH PLAYERS GIVE FIRST PROGRAM

Fritz Reiner Conducts Symphony at Initial Concert—Draw Capacity Crowd

PITTSBURGH, Nov. 20.—Nov. 8 brought a capacity audience to Syria Mosque and the climax in the drive which permits the Pittsburgh Symphony Society to go on for another year. It was a difficult task, for though Pittsburgh is generous in so many ways towards all who ask for aid at this critical period in world history, we are just a little slower when required to balance the budget for our orchestra.

Fritz Reiner, conductor, entered the stage at more than his usual smart pace. There had been but one week's rehearsals for this opening program and they must have been marked by wonderful concentration, judging from the immediate results. The usual shortcomings which are the rule at an opening concert were absent, for there was a precision and good understanding from the beginning, despite the fact that there are some sixteen replacements in personnel this season.

Achieve Notable Playing

The Overture to 'Egmont' by Beethoven flung out a magnificent challenge; the Brahms Second Symphony was a triumph for Dr. Reiner, who, by his interpretative skill saved the difficult work from fatiguing an audience out for first-night sensations. Rimsky-Korsakoff's 'Capriccio Espagnole' was played so brilliantly and beautifully that



Fritz Reiner

one appeared to be hearing it for the first time. Debussy's 'Nuages' and 'Fêtes' revealed the orchestral balance which the conductor has now achieved among his players, and the closing work, Elgar's 'Pomp and Circumstance', held a defiantly British note.

Planned for the immediate future are American works by Piston and Barber, a Wagnerian program with Flagstad and McArthur, Rachmaninoff playing one of his own works, Heifetz in the Brahms Concerto, revivals of works by Mendelssohn, Mozart, Smetana and Haydn, music which Dr. Reiner is playing here for the first time during his regime.

J. FRED LISSFELT

ROCHESTER PLAYERS BEGIN NEW SEASON

Iturbi Conducts Philharmonic in Music by McDonald, Bach Dvôrak and Stravinsky

ROCHESTER, N. Y., Nov. 20.—The opening concert of the Rochester Philharmonic, Jose Iturbi conductor, took place on the evening of Nov. 7, before a large and very cordial audience in the Eastman Theatre.

Mr. Iturbi was given a very warm greeting when he took his place on the podium, and the audience continued its cordiality throughout the evening. On the program were Dvôrak's 'New World Symphony', Bach's Suite No. 4 in D Major, a 'Nocturne' and a 'Rhumba' by Harl McDonald, and Stravinsky's suite from the 'Firebird'. The orchestra gave of its best, and shared in the applause.

On Nov. 14, The Rochester Philharmonic, Mr. Iturbi, conductor, assisted by the Westminster Choir, Dr. John Finley Williamson conductor, presented an unusual program, attracting a large audience.

Highlights of the program were Mozart's Symphony in C Major, 'Jupiter'; Minuet from 'Orpheus', Cluck, with flute solo played by Joseph Mariano, first flutist of the orchestra; excerpts from Bach's Mass in B Minor, for chorus and orchestra, and the world premiere of Leopold Stokowski's Negro Rhapsody for A Cappella Chorus. An effective choral work, based on 'Deep River', it was so elaborate that only a fine body of musicians such as the Westminster Choir would venture to use it.



José Iturbi

Dr. Stokowski used some very unusual and novel scoring in certain sections of the work. Also on the program was William Reddick's 'Espanharlem', heard before on an American Composers' concert program, which the audience enjoyed hugely. They tried to get it repeated, but failing that, succeeded in getting Mr. Reddick, who was in the audience to stand up and bow repeatedly, as well as calling Mr. Iturbi back on the stage a number of times.

The program finished with Beethoven's Choral Fantasie in C Minor, Op. 80, with Robert Berentsen at the piano in a fine performance.

MARY ERTZ WILL

The photograph of Henry Weber on the front cover is by G. Nellidoff of Chicago.

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KOSSOVITZKY GIVES BEREZOWSKY WORK

Symphony No. 3 Played by Boston Orchestra—Chasins and Sanroma Are Soloists

BOSTON, Nov. 19.—The fifth pair of programs arranged by Dr. Koussevitzky for the Friday-Saturday patrons of the Boston Symphony were as follows:

Symphony No. 3, Op. 21.....Berezowsky
Concerto No. 1 in C Minor, for two pianos.....Bach
(First performance at these concerts)
Concerto No. 2 in C, for two pianos.....Bach
(First performance at these concerts)
Soloists: Abram Chasins, Jesus Maria Sanroma
Prelude to 'Die Meistersinger'.....Wagner

It is doubtful if, by the end of the season, Dr. Koussevitzky will have placed before his patrons a more enticing program than that which was heard on Nov. 8-9. To the eye, Bach occupied a strange position, preceded as he was by one of the younger composers of today and followed by a revolutionary of yesterday. Yet as the program developed in performance, the listener became aware of the law of contrast exemplified, aware also of the inherent romanticism of each of the three composers represented, and despite the inevitable variation in musical idiom, the fundamental ideas of each were clearly and understandably revealed.

Dr. Koussevitzky has seemingly been well disposed toward Mr. Berezowsky, whose works have been given a hearing at both of the major series of concerts offered in Symphony Hall by this orchestra. Now resident in New York, this Russian composer has been well schooled in the fundamentals of composition in his own land. His work discloses some of the bizarre tendencies of many of his contemporaries, but in the Symphony No. 3 there is a quite apparent reason for harmonic excursions; Mr. Berezowsky obviously has something to say and proclaims it without circumlocution.

An Authentic Performance

Upon the occasion of the first performance of the symphony at these concerts, the composer conducted. At that time we found the work somewhat stark and angular, skirting the atonal without actually becoming involved. These qualities were again in evidence on Friday afternoon, but it must be admitted that this second performance under Dr. Koussevitzky seemed to be the more authentic one; the work moved with more surety, the lines were more clearly etched. It is not to the discredit of Mr. Berezowsky that his symphony under his own direction failed to impress us as did the same work under more professional guidance. It is probable that he will not resent Dr. Koussevitzky's penetration in revealing a few hitherto unsuspected points of interest in an excellent performance which was cordially received, along with the composer who was finally persuaded to the stage for a bow.

With the Wagner, came pages from another era. A Friday afternoon audience had not heard 'Die Meistersinger' Prelude since 1936. Dr. Koussevitzky has a way of stepping this work along at a pace which well befits the concert hall, and orchestra and conductor were acclaimed at the close of an unusually eloquent performance.

The really choice offerings of the afternoon were the Bach concertos. We were aware of an expanded orchestra and a strengthening of the dynamic range. A thoroughly consistent adher-

ence to the enlarged scale produced an ensemble remarkable in its perfection and so smoothly accomplished as to seem disarmingly simple. Even as the subjects of the concertos performed, meet their countersubjects only as they swing through their prescribed orbits, so did Messrs. Chasins and Sanroma meet each other in a performance which revealed a unity of purpose rather astonishing in view of the fact that they are not a "team" in constant practice with each other. The artistic achievement was noteworthy, and the elan of soloists, orchestra and conductor was recognized by the audience in a demonstration of unusual warmth.

GRACE MAY STUTSMAN

GOOSSENS AWARDED BRUCKNER MEDAL

Conducts Composer's Third Symphony—Grainger Soloist at Earlier Concert

CINCINNATI, Nov. 20.—The fourth pair of concerts by the Cincinnati Symphony in Music Hall Nov. 1 and 2 brought Percy Grainger, pianist, as the



Cincinnati Post
Eugene Goossens Receives the Bruckner Medal of Honor from Dr. Martin G. Dumler, President of the Bruckner Society of America

soloist. After a thoroughly satisfactory performance of the Haydn Symphony No. 103 in E Flat by the orchestra under Eugene Goossens, the soloist took over the program as pianist and composer.

To say that Mr. Grainger acquitted himself so well that he was forced to play 'Country Gardens' as an encore might be an indication of the ovation which he was accorded. His performance merited the acclaim. Particularly pleasing was the first movement of the Carpenter Concertino for piano and orchestra which was the major work on the soloist's program.

Arrangements Played

Mr. Grainger has a reputation for his excellent orchestrations of English folk songs, and the Passacaglia which he has worked out on the folk song, 'Green Bushes', was exceptionally fine. The folk song, 'Walking Tune', arranged for wind orchestra, was interesting in its display of those particular instruments; the 'Irish Tune from County Derry' gave the strings their opportunity. For these two works Mr. Grainger sat at the piano with folded arms and listened to his transcriptions, obviously greatly pleased. Then Mr. Grainger was heard as composer and pianist in his Suite for Orchestra, 'In a Nutshell'. It is easy to understand that Mr. Grainger was quite busy throughout the program. Mr. Goossens and the orchestra were in top form.

A straight orchestral program was offered for the fifth pair of concerts by

the orchestra on Nov. 8 and 9. Mr. Goossens's appreciation of Bruckner's works has brought him recognition, for he was presented with the Kilien-Bruckner Medal by Dr. Martin Dumler, president of the Bruckner Society of America, for his efforts in promoting the music of that composer. Mr. Goossens accepted the medal in his customarily graceful manner. Both orchestra and conductor gave an inspired performance of the Third Symphony of Bruckner, the D Minor.

The orchestra also played Elgar's 'Enigma' Variations and Mr. Goossens's admiration for his countryman's works added to the excellence of the performance. In Strauss's 'Till Eulenspiegel' the members of the ensemble performed so well as to make the humor and gaiety of the music contagious. The Cherubini Overture, 'The Water Carrier', opened the concert.

VALERIA ADLER

BOSTON WELCOMES MARIAN ANDERSON

Isabel French and Claude Chiasson, Arthur LeBlanc and Camille Girouard Give Recitals

BOSTON, Nov. 17.—Among the important recitals which have occurred in Boston during the past fortnight has been that of Marian Anderson, who was heard in Symphony Hall on Nov. 3 in a program which included songs and arias by Handel, Bach, Massenet, Villa-Lobos, Tavares and Verona, with seven songs from Schumann's 'Dichterliebe' as additional pleasure to the audience which filled the hall. Miss Anderson also presented as final item, four Negro folksongs arranged by Nathaniel Dett. Miss Anderson received her customary ovation from an applauding audience. Franz Rupp was accompanist.

On the same afternoon, in the Tapestry Room of the Museum of Fine Arts, another notable program was given by Isabel French, soprano, and Claude Jean Chiasson, harpsichordist. The announced program listed songs from the Thirteenth to the Eighteenth Century and carried the names of Thibaut de Champagne, Guillaume de Machault, Louis XIII of France, Andre Campra, Antoine Boesset, Thomas Arne, Henry Purcell, John Dowland, George Frederick Handel and Jean-Philippe Rameau. Brief program notes by Mr. Chiasson were helpful additions to the program which was enthusiastically applauded.

Violinist and Baritone Heard

Another recital which appeared to give unusual enjoyment was that by Arthur LeBlanc, French-Canadian violinist who played in Jordan Hall on Nov. 10, with Sanford Schlussel providing excellent piano accompaniments. Mr. LeBlanc again revealed a beautiful tone and a fine sense of proportion in a program which included a Tartini Sonata, the Franck Sonata, the Bach 'Air' on the G string, other miscellany and a first Boston performance of Sadero's 'Punchinello and the Butterfly' and the Kreisler arrangement of Falla's 'Danse Espagnole'.

Jordan Hall has also housed a recital by Camille Girouard, baritone, who had the assistance of Mrs. Girouard at the piano. A small audience applauded the singer with warmth, the program carrying items by Franck, Fourdrain, Fauré, Duparc, Debussy, Ravel, Francis Toye and Vaughan-Williams.

GRACE MAY STUTSMAN

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CONCERTS: Eminent Recitalists Appear Before New York Audiences

THE concert public was kept busy during the fortnight by a heavy calendar of music events. Pianists included Josef Hofmann, Sergei Rachmaninoff, Rudolf Serkin, Josef Lhevinne, Michael Zadora, Ellen Ballon, Joseph Battista, Frank Mannheimer and Hazel Griggs. A two piano recital was given by Celius Dougherty and Vincenz Ruzicka. Violinists included Carroll Glenn, Henri Temianka and Werner Lywen, who appeared in joint recital with Robert Pitney, pianist. The vocal roster listed Kirsten Flagstad, Elisabeth Schumann, Richard Hale, Alvine Schott, Rose Dirman, Raoul Nadeau and Grace Leslie. Chamber music was represented by the New Friends of Music and the Drozoff Trio. The National Association of Composers and Conductors presented a miscellaneous concert.

Hofmann Opens Town Hall Series

Josef Hofmann, pianist. Town Hall, Nov. 6, evening:

Sonata in F Minor, Op. 14 (Concerto sans orchestre) Schumann
Sonata in C Minor, Op. 111 Beethoven
Sonata in B Minor, Op. 58 Chopin

Josef Hofmann inaugurated the Town Hall Endowment Series with a formidably solid program that offered not one sop to a gallery Cerberus. That was reserved for the end, when the pianist relaxed from his expansive mood of sonata architecture to toss off Mendelssohn's Rondo Capriccioso with an elfin lightness of touch and a concealed virtuosity possible only to a master pianist.

For Schumann's Concerto without Orchestra, as the F Minor sonata was originally called, Mr. Hofmann, almost alone among concert pianists of today, has long entertained an affection that has prompted him to make periodic efforts to make his public share his enthusiasm for it. On this occasion he once more lavished the comprehensive resources of his interpretative craftsmanship upon it, setting forth its contents as clearly as if he were providing his listeners with an aural stereoscope, but the proof of the work's inherent weakness is to be found in the very fact that even his consummate resourcefulness could not bring the music really to life—unless an exception be made in the case of the third movement set of variations on a theme supplied Schumann by the then Clara Wieck. Elsewhere this work abounds in characteristic Schumann clichés.

If the somewhat enigmatic first movement of Beethoven's last sonata was not as overwhelming in its dramatic eloquence as Mr. Hofmann is capable of making it, with the second movement there came into his playing a glow that made of his mas-



Josef Hofmann



Kirsten Flagstad



Elisabeth Schumann



Sergei Rachmaninoff

terful projection of the arietta and variations a transcendent illumination. And the mood of that movement still seemed to sway him as he began the Chopin sonata, so that a certain emotional understatement marked the opening movement, notwithstanding its sensitive limpidity of touch and wealth of nuance. In the scherzo, however, his winged fingers took unrestrained flight, while the poignant beauty of the Largo was vividly re-created and the final movement was taken at a pace that enabled the pianist to communicate its dramatic turbulence with powerful effect.

After the added Mendelssohn piece at the end the Polish artist played two pieces by Paderewski, the Nocturne in B Flat and "the" Minuet, by way of offering a gracious greeting to his octogenarian countryman and colleague, arriving that very day to make his home in this country.

C.

Flagstad in Recital

Kirsten Flagstad, soprano. Edwin McArthur, accompanist. Carnegie Hall, Nov. 8, evening:

'Die Mainacht' 'Die Liebende schreibt'; 'An die Nachtigall'; 'Staendchen'; 'Fruehlingstrost' Brahms
'Hauptussa' Cycle: 'Der Syng'; 'Veslemoy'; 'Blaabaerli'; 'Mote'; 'Elak'; 'Killingdans'; 'Vond Dag'; 'Ved Gjaetlebekken' Grieg
'Clouds' Kramer
'Music I Made With You' Hageman
'The Dreamy Lake' Griffes
'Daybreak' McDonald
'Gesang Weylas'; 'Wenn du zu den Blumen gehst'; 'Wer sich der Einsamkeit ergiebt'; 'Liebe mir im Busen'; 'Neue Liebe' Wolf

Mme. Flagstad's recital was a model of continence in tone, style and mood projection. She gave to each song precisely what it called for in volume and accentuation. There were no extravagances, no forced climaxes, no outpourings of voice for its own sake.

None of the music presented called for much expenditure of the operatic sort of big tone. Only in one of her "encores" did Mme. Flagstad employ the weight of voice remembered of her Wagnerian accomplishments. If some of her phrases were rather stiffly turned, there was no escaping the charm of her delivery of Brahms's 'Staend-

chen', the breadth with which she projected Wolf's 'Gesang Weylas', or the beauty of effect which she contrived for the close of Kramer's 'Clouds'. Her most notable achievement, however, was that of the aura she created for the Grieg cycle, sung in the original Norwegian. The eight songs of this winning but seldom-heard group were sung without pause, with the audience respecting the singer's desire that there should be no applause between the numbers. The attendance was a large one and would have welcomed many more additions to the program than the soprano found it expedient to make. The recital was a benefit for the Children's Aid Society.

T.

Rachmaninoff Plays in Carnegie Hall

Sergei Rachmaninoff, pianist. Carnegie Hall, Nov. 9, afternoon:

Variations on a Theme by Schubert...Tausig
Organ Prelude and Fugue in A
Minor Bach-Liszt
Rondo Capriccioso Mendelssohn
Sonata in F Minor, Op. 57
'Appassionata' Beethoven
Nocturne in D Flat; Two Mazurkas...Chopin
Humoresque (newly revised); Memento
Musical (newly revised); Etude-tableau
in E Flat Rachmaninoff
'Sonetto del Petrarca' in A Flat; Rhapsody
No. 11 Liszt

The capacity audience that attended Mr. Rachmaninoff's first recital of the season was privileged to witness one of the most impressive demonstrations of pianistic art in its highest estate that have been vouchsafed to the New York public in many seasons.

One was impressed by the greater mellowness and warmth that now prevailingly suffuse his playing and the consequently more ingratiating tonal beauty that he now chooses to employ. In the greater works, such as the Bach fugue and Beethoven's 'Appassionata' Sonata, there was again the large grasp of the basic architecture that there has been in the past, but allied with it was a more exhaustive quest for the spiritual values of the music. It was good to hear the organ prelude and fugue of Bach, as transcribed by Siloti, invested with truly organesque sonorities on the piano, and, again, in the 'Appassionata' it was refreshing to the soul to hear the subjects of the first movement enunciated at a sufficiently deliberate tempo to give them uncramped expressiveness instead of rushed precipitately, as is usually their fate. There was a large curve in this movement and the succeeding Andante was made a noble utterance of profound sentiment. If the last movement lacked for some listeners a measure of its inherent passionate intensity that did not affect the fact that this was a performance essentially in the grand manner and one of the most eloquent readings of the sonata in the memory of present-day concert-goers.

Highlights among the shorter pieces were the Chopin nocturne, with its sensitively moulded long phrases, the Liszt 'Sonetto del Petrarca', invested with a tonal glamor that gave to it a semblance of more substantial beauty than the music in itself can rightfully boast, and the charmingly etched variations of Tausig on a Schubert theme. The pieces of his own that the pianist elected to play are not among his most engagingly imaginative compositions, while, as for the Mendelssohn work, the rondo was played with rather too heavy a left hand after the andante had been sung

with tender lyric loveliness. The Liszt rhapsody was purged of as much of its dross as it is conceivably possible to eliminate and played with transfiguring virtuosity and brilliance.

At the close the usual droves of enthusiastic devotees were checked in their rush to the stage by the ushers, acting on new regulations, and driven to the back and the side walls. Then Mr. Rachmaninoff proceeded to give an extra program, which began with the Wagner-Brassin 'Magic Fire' music and continued with his own transcription of his song, 'Daisies', the Chopin Valse in A Flat of Op. 64, a Schubert-Liszt transcription and, finally, his own transcription of the Rimsky-Korsakoff 'Bumble-Bee'. C.

Elisabeth Schumann Sings Lieder

Elisabeth Schumann, soprano. Leo Rosenek, at the piano. Town Hall, Nov. 9, afternoon.

'An mein Klavier'; 'Wiederschein'; 'An die Laute'; 'Die junge Nonne'...Schubert 'Der Page'; 'Jasminenstrauch'; 'Röslein, Röslein'; 'Die Kartenlegerin'...Schumann 'Der Tod, das ist die kühle Nacht'; 'Geheimnis'; 'An die Nachtigall'; 'Blindekuh'...Brahms 'An die Geliebte'; 'Thr jungen Leute'; 'Köpfchen, Köpfchen' (Preciosa's Sprüchlein gegen Kopfweh); 'Elfenniedlied'...Hugo Wolf

Elisabeth Schumann's exquisite artistry as a Lieder singer is none the less rare and precious because it has become familiar. Before she could begin her recital on this occasion she had to acknowledge a greeting of applause from her audience which lasted several minutes, a tribute to the enjoyment which her listeners were well aware was in store for them. Only a musician with the keenest imagination and perception could have illuminated a program such as this with the charm, subtlety and human wisdom which Mme. Schumann puts into her singing.

How seldom does one hear great Lieder singing these days! Of the sixteen songs on Mme. Schumann's program, all of them masterpieces, it is safe to say that half, at least, were unfamiliar to concert audiences. Nor does one have to look far for the reason; there is only a handful of singers capable of performing Schubert's 'Wiederschein' or Schumann's 'Jasminenstrauch' with the sensitivity they require. In coloring and spinning out tones, in purity and perfection of diction, in beautifully poised phrasing, Mme. Schumann's singing was exemplary. Time has taken a heavy toll in volume and range from her voice, but even in songs such as 'Die junge Nonne' her dramatic feeling and dynamic approach gave her performances a power far beyond the intrinsic capabilities of the voice. One will not soon forget the enraptured mood with which she closed the Schubert song, or the poignant longing with which she sang the final words, "sogar im Traum", in the Brahms setting of Heine's 'Der Tod, das ist kühle Nacht'.

Leo Rosenek's accompaniments were so perfectly a part of Mme. Schumann's singing that one took it as a matter of course that she shared the applause with him. Among the encores was a delightful performance of Wolf's 'Mausfallen Sprüchlein'. Most recitals one forgets, as soon as they are over; recitals like this one stay in the memory.

Carroll Glenn Plays Dohnányi Violin Sonata

Carroll Glenn, violinist. Harry Kaufman at the piano. Town Hall, Nov. 7, evening:

Sonata in C Sharp Minor, Op. 21...Dohnányi
Partita No. 3 in E (for violin alone)...Bach
Concerto in D Minor, Op. 22...Wieniawski
Vocalise Rachmaninoff
March from the 'Love for Three Oranges'...Prokofieff-Heifetz
'Tzagane' Ravel

Miss Glenn kept her audience on its toes, musically speaking at this recital. There was nothing of that dalliance, that searching for effects which one so often encounters in the playing of young artists. In each work, the stamp of her own personality and

(Continued on page 18)

Concerts in New York, Nov. 26—Dec. 10

Carnegie Hall Events

Nov. 29: Sascha Gorodnitzky, pianist
" 30, afternoon: National Orchestral Association
" 30: People's Philharmonic Choral Society
Dec. 1: Marian Anderson, contralto
" 2: Yehudi Menuhin, violinist
" 3: Philadelphia Orchestra
" 7, morning: Lecture, Leopold Mannes
" 7, afternoon: Jascha Heifetz, violinist
" 7: New York Philharmonic-Symphony
" 8, afternoon: New York Philharmonic-Symphony
" 8: Arion Singing Society
" 9: National Orchestral Association
" 10: Robert Casadesus, pianist

Town Hall Events

Nov. 26: Dorothy Minty, violinist
" 27, afternoon (5:30 p.m.): Layman's Music Course
" 27: Paul Robeson, baritone
" 28, afternoon (5:30 p.m.): Layman's Music Course
" 29: Manfred Malkin, pianist
" 30, afternoon: Harrison Potter
" 30: Leah Effenbach, pianist
Dec. 1, afternoon: William Bellor, pianist
" 1, afternoon (5:30 p.m.): New Friends of Music, Busch and Serkin

1: Alton Jones, pianist
2: Musical Art Quartet
3: Jose Figueiroa, violinist
4, afternoon (5:30 p.m.): Layman's Music Course
4: Marcelle Denya, soprano
5, afternoon (5:30 p.m.): Layman's Music Course
6: Leo Smit, pianist
7, afternoon: Ruth Slenczynski, pianist
7: Iso Briselli, pianist
8, afternoon (5:30 p.m.): New Friends of Music, Lotte Lehmann, soprano
8: Sari Biro, pianist
9, afternoon: New York Philharmonic-Symphony Youth Concert
9: Gregor Piatigorsky, cellist
10: Ray Lev, pianist

Carnegie Chamber Music Hall

Dec. 1: Bernard Weiser, pianist
" 2: Robert Malone Musicale
3: Bali and Its Music, Claude Lapham
" 5: Margaret Sittig, violinist
6: Roerich Academy of Arts
9: Lucy Brown
10: Orchestrette Classique

HORVATH CONDUCTS LOUISVILLE PLAYERS

Symphony Begins Its Silver Anniversary Season—Many Soloists to Appear

LOUISVILLE, Ky. Nov. 17.—The Louisville Symphony, under the direction of Joseph Horvath, made its first appearance of the 1940-41 season at the



Joseph Horvath

Columbia Auditorium on Nov. 4, before an audience of goodly size, which manifested approval of the program.

The twenty-fifth anniversary of the Louisville Symphony is being celebrated this season, and programs of an extraordinary character have been planned. The organization has grown from a small group of young musicians to its present proportions under six directors, Lawrence Fitz Mayer, Herbert Koch, Paul Held, Howard Koch, J. W. Fay, and the present incumbent, Joseph Horvath.

Mr. Horvath will present, during the Winter, Raoul Bignon, Chilean 'cellist, Eugenie Kolachov, pianist, Morris Perlmutter, violinist, and a program including several world premieres, one of which will be a sinfonietta by Ludwig Sedlaczek, dedicated to Mr. Horvath.

At the opening concert, Beethoven's *Egmont Overture*, Robert Schumann's *Symphony No. 2* in C, selections from Boito's *Mefistofele*, Luigini's *'Ballet Egyptian'* and *'On the Trail'* from Ferde Grofe's *'Grand Canyon'* Suite, were performed.

A Two-fold Purpose

The orchestra has a twofold purpose: not only does it make every effort, by numerous rehearsals and hard work, to present the best in music in a finished and professional manner, but it provides a training school for talented and ambitious youngsters, who can thus avail themselves of an opportunity to work with full orchestra, under authoritative direction, an experience they could get only in the best music schools.

The present able conductor of the orchestra, Mr. Horvath, was born in Budapest and came to America in 1905, where he settled for a time in New Jersey. He came to Louisville in 1918, and found work in theatre orchestras and the growing Louisville Symphony, where he played the clarinet. His competence as a musician brought him to the front, and as he had had experience as a director of army bands, he was

given the post of conductor of the local orchestra. Under his guidance the orchestra has grown and increased in ability until it is now the excellent musical organization of which Louisville is proud.

HARVEY PEAKE

HOUSTON SYMPHONY INAUGURATES SERIES

Ernst Hoffmann Conducts First Concert with Six Soloists Singing Operatic Excerpt

HOUSTON, Tex., Nov. 15.—Despite election eve excitement and political attractions of rallies and the radio, the Nov. 4 concert of the Houston Symphony was attended by a capacity house.



Ernst Hoffmann

A gala audience saw Ernst Hoffmann, conductor, give the downbeat which inaugurated the twenty-eighth season of the symphony society's organization, the tenth anniversary of regular concerts with full-fledged orchestra. Many visitors and celebrities were in the audience, including Yehudi Menuhin, violinist; Fritz Fall, conductor of the Tyler Symphony, Mrs. Alfred Hertz, Liedersinger from San Francisco, and wife of the well-known Wagnerian conductor; Col. R. J. Dunn, conductor of the A. & M. College Band and former president of the bandmaster associations of America, and Leslie Hodge, former conductor of the Portland Ore., Philharmonic.

The stirring Overture to Wagner's *'Rienzi'* was the opening work, followed by Donizetti's *'Lucia'* Sextet sung by Nancy Swinford, soprano; Beulah Kier, contralto; Miller Sparks and Abner Lewis, Jr., tenors; and Walter R. Jenkins, bass—all of Houston; and Edward J. Bing, Tyler baritone. Chabrier's spirited *'España'*, Dvořák's *'New World'* Symphony, and *'The Star Spangled Banner'* completed the program.

For the National Anthem, Mr. Hoffmann relinquished his baton to Col. R. J. Dunn, whose orchestration of the composition is well-known. This provided a fiery conclusion to an evening of rich musical content.

Personnel Strengthened

The orchestra has twelve new performers, including Daniel Falk, violinist, formerly of the Vienna Philharmonic; Louis Possman, formerly with the Rotterdam, Holland, Philharmonic; Roger de Witt, oboist, of Boston; and Benito Alvarado, violinist of San An-

tonio. The last named will lead the second violin string section.

From three concerts a year the orchestra now plays ten on the subscription program, with five students concerts added, a special concert for donors, and the production on Dec. 3 of Handel's *'The Messiah'*—a total of thirty concerts. From 193 donors to the maintenance fund, the list has grown to 1700, from an audience of 500 to a subscription list close to 3000, an opening night audience augmented to 4000; from thirty players to eighty.

MARTA LAMAR



Jacques Singer

Dallas, was given round after round of applause.

The orchestra, beginning its fourth season under Mr. Singer's leadership, played with splendid artistry the Little Fugue in G Minor of Bach, Interludes Nos. 3 and 5 from *'An American Folk'* Symphony, Roy Harris; *'Pacific 231'*, Honegger, and ended the interesting program with *'Les Preludes'* by Franz Liszt.

The orchestra, composed of both men and women, functions under the auspices of the Symphony Society of Dallas, of which Henry C. Coke, Jr., is president. Herbert Carpenter is business manager.

Many people came from adjacent cities for this initial pair of concerts.

MABEL CRANFILL



Ole Windingstad

Ole Windingstad, conductor. The large audience warmly applauded the efforts of this capable organization which, from present indications, will play an important part in the music life of not only this city but of the South. Its second concert on Nov. 12 justly elicited enthusiasm. The officers are Geo. H. Terriberry, president; Irving L. Lyons, vice-president; J. Y. Fauntleroy, treasurer; and Philip D. Rittenberg, secretary.

HARRY B. LOEB

MENUHIN SOLOIST AT DALLAS OPENING

Singer Conducts Symphony at Initial Concert of Season—Harris Work Played

DALLAS, Nov. 20.—The first pair of programs for the current season of the Dallas Symphony, conducted by Jacques Singer, was given on Nov. 10 and 11, before large and enthusiastic audiences at Fair Park auditorium.

The soloist was the eminent violinist, Yehudi Menuhin, who played in his own inimitable manner, with the orchestra, the *'Poeme'* of Chausson. After the intermission, Mr. Menuhin played brilliantly and with flawless technique the Concerto No. 1 in E Flat of Paganini, with the orchestra. The young artist, in this his second appearance in

Brailowsky Plays in Panama

BALBOA, CANAL ZONE, Nov. 7.—Alexander Brailowsky, pianist, gave two recitals in Balboa, attended by President Arias of Panama. The pianist played, in addition to twelve studies by Chopin, seven encores, and was received with cheers and bravos. The public requested an additional appearance, impossible for Mr. Brailowsky to make, since he had to fly to Havana for three recital appearances, the last of his Central American tour. Previous to Balboa, the artist gave four recitals in Bogota, two in Costa Rica, Curacao and Jamaica. The tour was under the auspices of the Daniel Musical Society.

CHRISTMAS SEALS



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The Chicago Symphony Orchestra's Golden Jubilee Year

AMERICA salutes the Chicago Symphony Orchestra in its golden jubilee and, as need scarcely be added, extends that salutation affectionately to Frederick Stock, its conductor for thirty-five of its fifty years. As ordinarily reckoned, the Chicago Symphony is the third oldest of our continuing American orchestras and Mr. Stock the dean of our regular symphonic conductors. The New York Philharmonic began its career in 1840; the Boston Symphony in 1881, and the Chicago orchestra in 1891. Always to be considered in this reckoning, however, is the claim of St. Louis, where the choral-orchestral organization out of which developed the present St. Louis Symphony was launched in 1880.

Chicago's symphony is unique among major organizations of its kind in America because of having had but two conductors. It began as the Chicago Orchestra under the leadership of Theodore Thomas. After fifteen years it was re-named the Theodore Thomas Orchestra in honor of its founder and continued under that name until 1912, when its present name was adopted. Dr. Stock, who joined the organization as leader of the violas in 1895, and became Thomas's assistant in 1899, succeeded to the conductorship when Thomas died in 1905.

It was in the days when the ground was being laid for the formation of this ensemble that Thomas made his famous remark: "I'd go to hell if they gave me a permanent orchestra." The man to whom that remark was made over a dinner table at Delmonico's in New York is living. He is Charles Fay, one of the founders of the orchestra. At ninety-three, he now lives

at Cambridge, Mass., and expects to hear the orchestra on its present tour.

The enthusiasm as well as the genius of Thomas resulted in the building of a great orchestra. Mr. Stock has labored unceasingly to maintain its standards as of the highest. No orchestra has done more—if as much—for American composers. None has been more free from any sort of cirkussing or ballyhoo. It has limited its travels and has done little of what is called "carrying coals to Newcastle." The present visit to New York is the first in fully a score of years. In industry and sound management, as well as in its artistic record, it has set an example that commands the highest respect.

heard everywhere in the land and his publishers paid him handsome royalties. Though he was granted only a few years more than Schubert, he presented no such case of neglected genius as the Austrian did. And he was not idle. In all, he published more than 200 works, of which at least twenty-five are woven into the fabric of the nation.

Personalities



Lily Pons Entertains Two Fellow Countrymen and Noted Musicians in San Francisco: (Left to Right) Darius Milhaud, Composer; Miss Pons, and E. Robert Schmitz, Pianist

Perosi—A 'Te Deum' to be sung as soon as the war ends, has been composed by Dom Lorenzo Perosi, director of the Sistine Chapel Choir.

Doe—Doris Doe, contralto, of the Metropolitan Opera, and her mother were both victims of a traffic accident recently in Washington, Pa. However, after a few days in bed in a local hotel, they were able to return to New York by train.

Francescatti—When Zino Francescatti told a European conductor recently that in America, after a concert, a well-known artist could buy an automobile with the proceeds, the conductor remarked: "In Europe, after a concert, he has to sell his car!"

Defauw—Speaking of war conditions, Désiré Defauw, the Belgian conductor who survived britzkrieg's in Brussels in 1914 as well as this year, said recently, "It is strange what things you decide to take away with you when a bombardment is in progress!"

Smeterlin—"I maintain," said Jan Smeterlin, recently, "that the actual sound of the piano compared with that of a good violin, for instance, is poor. One has to do a great deal to make it agreeable. True legato is an illusion which must be created by phrasing."

Kiepura—On his return from a four-months' tour of South America, Jan Kiepura declared that giving benefit concerts had practically become his profession. "I have given," said the Polish tenor, "Polish, British and Jewish relief concerts, and maybe soon I shall be singing for Turkish and Greek benefits!"

Thomas—When John Charles Thomas was preparing the role of Falstaff, which he sang recently with the Chicago Opera, he had, he admits, to revise many of his ideas of the character. "I thought," Mr. Thomas is quoted as saying, "that he was merely a dumb cluck, but was surprised to find out that he did have some philosophy. He wasn't so dumb!"

Foster and the Hall of Fame

IT IS altogether fitting that Stephen Foster should have been the first American composer—also the first American musician of any category—elected to the Hall of Fame on the Campus of New York University. But he should not be the last. Beside the bust of Foster, the natural musician, should stand that of some one of America's highly trained composers. But the elections are held every five years and there is no reason for haste in dealing with the immortals.

Foster's was a voice at once clear, sweet, distinct and individual. It was an authentic American voice, singing about America for Americans. He aped no foreign composer, no imported style, however much old Italian opera, along with gospel hymns, may have influenced the entire musical aura of his times. His technique was limited, but it served his purposes. Those who try to enrich his harmonies find his simple ones are best.

It is enough that he should have been supreme in the field that he adopted as his own, that of home songs and Negro minstrelsy. His simple ditties are forever a part of the lives of his compatriots. If the end of his personal story was a tragic one, it should not be forgotten that he had real success in his best years. His songs were

LEAGUE OF COMPOSERS OUTLINES NEW SEASON

Concert Honoring Milhaud to Launch Series—Projects Include Film Music and Records

The League of Composers, organized in 1923 to promote contemporary music, begins its eighteenth season on Dec. 27 with a concert and reception at the Museum of Modern Art in honor of Darius Milhaud, French composer now living and working in America. M. Milhaud makes his first New York appearance, on this third visit to the United States, as a conductor and pianist. Assisting artists include his wife, the discuseuse, Madeleine Milhaud.

On Jan. 12, the League will present a program of music with films, also at the Museum; two recitals of new works by young Americans in January and February, at the 42nd Street Library's music room; a concert of modern violin and piano sonatas, performed by Irene Jacobi and Eudice Shapiro, in March; and in April, a program of stage music, are planned. Four issues of the magazine *Modern Music* will be published as usual, and again there will be coast-to-coast broadcasts of contemporary works with regional directors. For the radio programs two works, by Robert Palmer and Bernard Rogers, have been specially commissioned. Another new League commission will be represented in the song cycle written by Theodore Chanler to be introduced by the soprano Dorothy Maynor in the Town Hall Endowment Series.

This season the League will take its first step in promoting the distribution of modern music records. A series of such works is to be inscribed and then made exclusively available through a special League of Composers' subscription. The music-with-films evening is another novelty of the season. Several documentary pictures will be shown in whole or in part, including 'Valley-Town by Marc Blitzstein, 'Roots in the Earth' by Paul Bowles, 'One-tenth of a Nation' by Roy Harris, 'Power and the Land' by Douglas Moore, and 'The River' by Virgil Thomson. After each film, the composer of the score will give a brief talk.

TOSCANINI TO CONDUCT NBC PLAYERS IN BENEFIT

Beethoven's 'Missa Solemnis' to Be Given Under Auspices of Conference of Christians and Jews

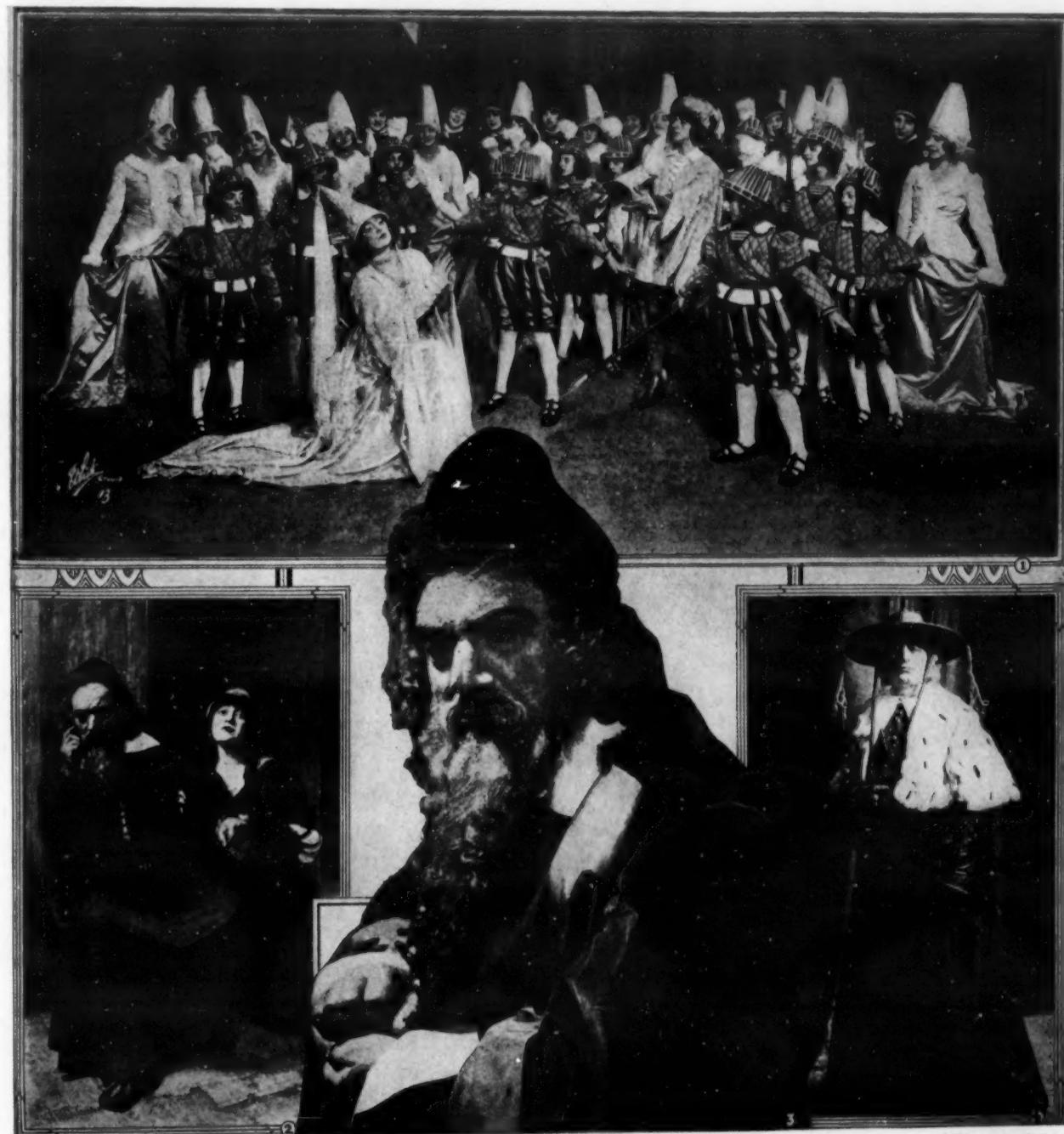
Arturo Toscanini will conduct the NBC Symphony in a benefit concert to be sponsored by the women's division of the National Conference of Christians and Jews in Carnegie Hall on Dec. 28. Beethoven's 'Missa Solemnis' will be sung with Kerstin Thorborg, Zinka Milanov, Alexander Kipnis and Jussi Bjorling of the Metropolitan Opera as soloists. The Westminster Choir of Princeton, N.J., will assist.

The announcement was made at a meeting of sixty members of the conference committee at the home of Mrs. Andrew Carnegie on Nov. 12. The program to be presented was discussed by Selma Stark, lecturer, at the meeting.

Mrs. Parker O. Griffith, chairman of the benefit, presided. "In building unity to combat alien propaganda and promote our national defense program," she said, "we must have a common medium in which all can participate. Music is the common language for all faiths, races, and creeds, and it is through music that the women are launching their part".

What They Read Twenty Years Ago

MUSICAL AMERICA for November, 1920



Photos by White

Scenes from the Metropolitan Production of 'La Juive'. At Top, the Ballet Pantomime in Act III, with Rosina Galli and Bonfiglio. Below, Left, Enrico Caruso and Rosa Ponselle in Act IV, Scene I. Centre, Caruso as Eleazar, One of His Greatest Roles. Right, Léon Rothier as Cardinal Brogni

OPERA GUILD TO HEAR REHEARSAL OF 'ALCESTE'

Organization Members Will Be Guests of Metropolitan in January—"At Home" Is Held

Gluck's 'Alceste', a novelty of the coming Metropolitan Opera season will be offered to members of the Metropolitan Opera Guild in a rehearsal in January. It was announced at a meeting of the Guild's board of directors held on Nov. 12, in Hampshire House under the chairmanship of Mrs. August Belmont. For the Guild's "At Home" on the evening of Nov. 24, the Opera House was to be open for the first time since its recent reconstruction.

The Guild's club room, newly constructed and adjacent to the Metropolitan Opera Guild box on the grand tier of the Opera House was to be open for the first time at the "At Home." A resolution expressing the loss of the Guild board at the death of Mrs. Ernest Hutcheson was read at the meeting on Nov. 12.

How Very True

Baritones come and go, but always there is Antonio Scotti. His services to the entire country in taking first class opera, as represented by the Scotti Grand Opera Company, to cities far from the great music centers have won him a place which the art of a singer alone could not gain.

1920

Kesker Say Ker Larr!

Miss Farrar made her first appearance of the season in the title role of Leoncavallo's 'Zaza' and her admirers were there, five deep behind the brass rail, as well as in every seat in the vast auditorium.

1920

Watch for Birdie!

Jean Chanteville says 'The song of the birds announces the end of the storm. It is by way of music that prosperity will return to Germany'.

1920

Action vs. Singing

Spain's most famous *torrero* passed through New York the other day on his way to South America, but without being snapped up by the Metropolitan. He will get \$38,000 for a brief season. But then, this is the kind of Escamillo who actually kills the bulls without just singing about it.

1920

O, That Grecian Urn!

Cyril Scott agrees with Keats that often the unheard melody is sweetest. Here's the secret, perhaps, of that variety of operatic conducting which aims to keep the vocal parts from being heard.

1920

But Think of the Geld!

From the Boston Symphony to a movie orchestra is quite a step. Karl Muck, however, leads the film orchestra at the Berlin Esplanade Hotel production of a film called 'World's End'.

1920

CONCERTS:

Piano Ensembles Heard; New Hindemith Sonata Played

(Continued from page 14)

responsiveness gave to her performances an atmosphere of authenticity. Often her playing was brilliant, as in the Wieniawski Concerto, and at all times she was in full musical command. At the beginning of the recital, Miss Glenn's bowing was occasionally rough and uneven, but as the evening progressed it gained measurably in smoothness. So clean-cut and dynamic was her playing of the prelude to Bach's E Major Partita that the audience interrupted the sequence of movements with applause.

It is very easy to point out that Dohnányi is heavily influenced by Brahms and that he is "old hat" and to forget that his music is skillfully written and often compelling in its own right. The Sonata in C Minor, while it does not belong to his best works, is well worth hearing now and again on recital programs. It begins with a dark, eloquent theme and develops a skillfully contrived dialogue between the violin and piano. Mr. Kaufman's part in the performance left something to be desired, for he dragged the tempo in several places and his playing lacked snap and clarity. Nevertheless Miss Glenn put life into the work through the intensity and concentration of her approach. The 'Romance' of the Wieniawski Concerto revealed a richness of tonal palette which she should expand. Miss Glenn has strength, intelligence and a remarkable instinct for the violin and its music; her further development should be mainly in the direction of increased subtlety and range of tone quality. The audience was large and cordial.

Dougherty and Ruzicka Heard

Celius Dougherty and Vincenz Ruzicka, duo-pianists. Town Hall, Nov. 8, evening:

Organ Prelude and Fugue.....	Buxtehude
(Arranged by Celius Dougherty)	
Sonata in C Major.....	Mozart
(Arranged by Celius Dougherty)	
Sonata for Two Pianos, Op. 34b.....	Brahms
Cinq pièces enfantines:	
'Marcella'	Casella
'Trumpet et tambour'	Bizet
'Les entretiens de la belle et de la bête'	Ravel
'Canto di caccia siciliano'	Respighi
'Mattachins' ('Sword Dance')	Warlock
'La Valse'	Ravel

The favorable impression created by Messrs. Dougherty and Ruzicka at their debut as a two-piano team last season was confirmed on this occasion, when they again achieved a finely adjusted ensemble such as rarely develops from so brief a playing association. A complete sympathy of musical approach was at all times in evidence and there was a sufficient similarity in the tactile approach to create the desired tonal unanimity. The program was refreshingly unhackneyed.

Mr. Dougherty's arrangements of the Buxtehude and Mozart compositions received their first performances at this concert and both attested anew the transcriber's artistic taste and judgment and finely grained musicianship. The inherent beauty and dignity of the Buxtehude organ work were obviously deeply felt as they were potently projected, while the Mozart sonata, one of the set originally written for four hands at one piano, was played with just the right scale of dynamics and with a plenitude of significant nuance.

The Brahms sonata, another form of the piano quintet in F Minor, proved to be somewhat less congenial territory for the duo-pianists as the tone they used lacked the needed texture and there were many stretches in which the eloquent intensity of the music was not fully realized. The children's pieces were played with notable charm and appreciation of their spirit and the Ravel Valse received an impressively brilliant performance.

C.

New Hindemith Sonata Played

Werner Lywen, violinist, and Robert Pitney, pianist. Town Hall, Nov. 9, evening:

Duo, Op. 162, for violin and piano.....	Schubert
Sonata, Op. 36a, No. 2.....	Busoni
Sonata.....	Hindemith
Sonata in A, K. 526.....	Mozart

An outstanding feature of this concert



Carroll Glenn



Celius Dougherty



Vincenz Ruzicka



Werner Lywen



Ellen Ballon



Frank Mannheimer

from the musical news standpoint was the first performance of Paul Hindemith's recently completed fourth sonata for violin and piano, while the inclusion of the Busoni sonata for the same ensemble added a further special interest to the program.

The Hindemith work is planned in three main sections, the third of which is cast in the form of a fugue. While the writing throughout is characterized by the composition's deftness and fluency, the economy of means and the extravert straightforwardness now familiar as assets of this composer, the briskly moving fugue proved to be the most stimulating of the three movements as the first and second seemed musically barren on a first hearing. Infinitely more rewarding was the Busoni sonata, composed forty years ago, the neglect of which by violin-and-piano-sonata players it is difficult to explain. Particularly juicy, musically, is the third movement, which consists of an Introduction, Chorale-Theme (Bach's "Wie wohl ist mir") and six Variations.

Mr. Lywen, a sensitive violinist, who is the second concertmaster of the Metropolitan Opera House orchestra, and his associate, Mr. Pitney, entered upon their tasks with obvious zest. They would have achieved a better adjusted ensemble in all their numbers had the piano part been less consistently preponderant.

C.

Drozdkoff Play Novelties

The three Drozdkoffs, Vladimir, Nathalie and Paul, father, daughter and son, respectively, and pianists all three, gave their annual recital at Town Hall on the afternoon of Nov. 11, as a benefit concert for the Tolstoy Foundation for the aid of Russian intellectuals in France. At an early point in the program the Countess Alexandra L. Tolstoy made a short address explaining the purposes of the society.

First performances were listed of a new Sonata by Gretchaninoff and a set of Eight Tone Poems, based on verses by Pushkin, by Vladimir Drozdkoff. While the Gretchaninoff sonata was scarcely heard to the best advantage, the movement that seemed on a first hearing to contain the most interesting material was the lyrical middle movement, termed a Canzonetta. The other movements seemed to lack clarity of design.

The senior Mr. Drozdkoff played his descriptive and fluently written new Tone Poems and, in addition, the Variations, Op.



Ray & Moore

The Three Drozdkoffs (Left to Right), Nathalie, Vladimir, and Paul

72, by Glazunoff and Scriabin's Fourth Sonata with technical skill and artistic ripeness and authority of approach. The playing of the daughter and the son was on a less professional level, though Nathalie gave a pleasing account of Liszt's 'Au bord d'une source'. Her other offering was Chopin's Sonata in B Minor, Op. 5-8, while Paul took in hand Franck's Prelude, Chorale and Fugue, in addition to the Gretchaninoff novelty.

C.

Ellen Ballon Reappears

Ellen Ballon, pianist, Town Hall, Nov. 10, afternoon:

Organ Prelude in G Minor.....	Bach-Siloti
Sonata in A Flat, Op. 110.....	Beethoven
Sonata in G Minor, Op. 22.....	Schumann
Scherzo in C Sharp Minor; Nocturne in F Sharp.....	Chopin
Two 'Fairy Tales', Op. 14, No. 2, and Op. 26, No. 1.....	Mendtner
Toccata in A; Etude in Seconds; Concert Etude in Sixths.....	Alberto Jonás
Concert Etude, Op. 103.....	Sternberg
Rhapsody No. 11.....	Liszt

This recital marked Miss Ballon's return to the local concert stage after an absence of some five years. The Montreal pianist began promisingly with a well-considered performance of dignity and breadth of the Bach-Siloti prelude and as she proceeded on her way she gave further ample proof of possessing a well-developed technical equipment, which distinguished itself with special brilliance in the latter part of the program.

Here the Jonás Toccata and the Sternberg Concert Etude were played both with fleet and sure fingers and with sparkle and real élan, while the two Jonás etudes likewise were negotiated with ready fluency. Earlier the pianist's best results had been achieved in the Chopin nocturne, which was played with poetic feeling and a warm-textured singing tone, and in the first and third movements of the Schumann sonata, both of which were dexterously handled. What seemed to be a basic misconception of Beethoven's Opus 110 resulted in misjudged tempi, especially in the erratically played first movement and the hurriedly precipitated fugal part, while the scherzo was marred by a too heavy left hand, which in other places in the program as well was too aggressive for the desired balance. The Liszt rhapsody was played with brilliant effect at the close and the audience remained to applaud warmly and to exact extra numbers.

Frank Mannheimer Returns

Frank Mannheimer, pianist. Town Hall, Nov. 10, evening:

Sonata in B Flat.....	Mozart
Sonata in A Flat, Op. 110.....	Beethoven
Novellette in D Major; Presto	
Passionato.....	Schumann
Barcarolle, Op. 66; Two Preludes, Op. 103, Nos. 2 and 4.....	Fauré
Toccata.....	Ravel

After an absence of eight years, during which he lived and taught in London, Mr. Mannheimer made his re-entry into the local concert world with this recital. He was greeted by a sizable audience, which responded to his playing with warm applause.

Mr. Mannheimer created the impression of being a well-equipped pianist of fine musical intelligence and with a sensitive artistic nature. A certain restraint, probably due to the nervous strain incidental to reappearing after a long interval, lay over the Mozart sonata, but it was played nev-

ertheless, with facile fingers, delicate nuances and ingratiating tone. A keen awareness of structural proportions and a discerning sense of style were evidenced in both this and the Beethoven sonata, which, on its part, received a well-balanced reading that conveyed a substantial measure of the lofty reflectiveness of the music, though all its dramatic implications were by no means realized.

After the intermission the recitalist was obviously more completely at his ease and the result was that he dashed into the Schumann Presto Passacato, the Fauré Barcarolle and the Ravel Toccata with a great deal of fire animating his fleet, cleanly articulating fingers. The Novelette lacked the resources of the imagination needed to make it cohesive but the little 'Albumblatt' in F Sharp Minor, added after the Schumann group, was played with appealing tenderness. This second part of the program could have been much more wisely chosen from the standpoint of affording a more comprehensive display of the pianist's art.

NAACC Gives First Concert

The National Association of American Composers and Conductors gave its first concert of the season in the Henry Hadley Studio on the evening of Nov. 10.

Those appearing included Frances Blaisdell, flute; Joan Bubenendorf, pianist; Olga



Charles P. Seawood

Olga Forrai, Soprano, and Raymond Gram Swing, Composer-and Radio Commentator

Forrai, soprano; Johanna Harris, pianist; Garfield Swift, baritone, and the Henry Hadley Trio consisting of Ralph Angell, piano; Harry Shub, violin, and Sidney Edwards, cello. The program included a Trio in G Minor by Hadley, a group of songs by Raymond Gram Swing, with texts by the composer, sung by Mme. Forrai; piano works by Charles Mills, David Diamond, Roy Harris and Arthur Farwell, played by Mme. Harris; a Scherzo for Flute and Piano by Miss Bubenendorf, played by Miss Blaisdell and the composer; songs by Kenneth Walton, with the composer at the piano, and others by H. Ross Stevenson and Fay Foster, all sung by Mr. Garfield.

N.

Bach Concert at the New School

The third of the concerts by the New School Chamber Orchestra conducted by Otto Klemperer, was given in the school auditorium on the evening of Nov. 13. As-

(Continued on page 23)

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MICHIGAN SYMPHONY OFFERS NEW WORKS

Third Symphony and Piano Concerto by Florence Price Conducted by Poole

DETROIT, Nov. 20.—The Michigan WPA Symphony under Valter Poole opened its current season in the Detroit Institute of Arts on Nov. 6, presenting the first performance anywhere of the Third Symphony, in C Minor, of Florence Price, Negro composer.

The symphony consists of an Andante, Allegro; Andante; Juba and Finale. Mrs. Price spoke in the idiom of her race and did so with authority. The Juba provided some intricate syncopation and made one with the tremendous drive of the whole work to a splendid finish. Many of the themes closely identified with Afro-American culture could be discerned in the structure. It was emotionally opulent and if anything, a little too strongly influenced by the writer's feeling for the "classical". The symphony was well received, as was her piano concerto in one movement, in which Mrs. Price played the solo parts.

Celeste Cole Sings

With her on the program was Celeste Cole, Detroit Negro soprano, who unfortunately chose to sing 'Ah, fors e'lui', from 'La Traviata' as her show piece. She scored, however, with a group of Spirituals in which the fineness of her voice was shown to remarkable advantage. The other purely orchestral work on the program was a Bach-Ormandy choral prelude, 'Wachet auf, ruft uns die Stimme'.

On Oct. 25, the Don Cossack Chorus, directed by Serge Jaroff, brought out the SRO sign at Masonic Auditorium. Liturgical and Cossack songs were presented with songs of the Russian peasant and a melange of Tchaikovsky airs arranged by C. Shevedoff, of the chorus. The program concluded, inevitably, with the 'Volga Boatmen'.

In the auditorium of the main library, Morris and Sylvia Hochberg instituted a series of violin-piano concerts, free of admission, in which they plan to play little known works both of the moderns and from the classics. For the opener they selected three sonatas—of Debussy, Chavez and Nino Rota. The concert had success, both in its reception and in the number of listeners attracted. During the series they plan to play all of the Beethoven violin-piano sonatas.

J. D. CALLAGHAN

Elmore Conducts Fauré 'Requiem'

PHILADELPHIA, Nov. 20.—Robert Elmore, organist, pianist and composer, conducted a performance of Fauré's 'Requiem' at the Holy Trinity Church on Nov. 3. The soloists were Martha Fackler, soprano; Virginia Kendrick, contralto; Albert W. Munson, tenor, and Robert Killough, bass. The organ was reinforced by an ensemble of strings and harp. On Nov. 5, Mr. Elmore gave a recital for the Musical

Alumni of the University of Pennsylvania, and on Nov. 6, the first performance of his cantata 'The Prodigal Son' was given by the Philadelphia Civic Symphony, Guglielmo Sabatini, conducting. In the Oct. 10 issue of MUSICAL AMERICA, it was erroneously stated that Mr. Elmore conducted performances of Haydn's oratorio 'The Seasons' in Wayne, Pa. The work was conducted by Mr. Elmore at the Holy Trinity Church in Philadelphia.

FRITZ MAHLER TO HEAD NYA MUSIC DEPARTMENT

Appointed Conductor of Youth Administration Symphony and Director of Classical Music Division

Fritz Mahler, conductor, was appointed director of the classical music department of the National Youth Administration Radio Workshop and conductor of the NYA Symphony, on Nov. 7.

Mr. Mahler, who was permanent conductor of the Copenhagen Symphony for five years, has been guest conductor of many noted orchestras in Europe. Since coming to America six years ago, he has been guest conductor for the Columbia Broadcasting System, Mutual Broadcasting System, and of the Boston, Denver and many other orchestras. He became a citizen of the United States one year ago. He has taught conducting in advanced classes at the Juilliard Summer School for several seasons, where he is also presently engaged.

He plans to present the music of well known modern composers as well as works of the standard repertoire. His first appearance as regular conductor of the NYA Symphony was on the Twilight Hour broadcast, a Radio Workshop feature, over WNYC on Nov. 17.

Mr. Mahler recently completed the recording of Douglas Moore's music for the documentary film 'Power and the Land'.

Leroux to Play New Martinú Works

Bohuslav Martinú, Czech, composer, has just completed a new work, 'Sinfonia' for the piano and chamber orchestra. The work is dedicated and its first performance reserved for Germaine Leroux, pianist, who will give the world premiere of 'Sinfonia' in America. Mme. Leroux will also play the first performance in America of Martinú's 'Esquisses de Danses' at her second piano recital in Town Hall on Nov. 25.

Ditta Pasztori Plays with Radio City Symphony

Ditta Pasztori, wife of Béla Bartók, Hungarian composer-pianist, appeared for the first time as soloist in America with an American orchestra when she performed the Mozart F Major Piano Concerto with the Radio City Symphony under the baton of Erno Rapee on Nov. 17 in a broadcast concert.

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MARK ANNIVERSARY OF PHILADELPHIANS

Ormandy Leads Orchestra in Same Program as That of Its Debut in 1900

PHILADELPHIA, Nov. 16.—On Nov. 16, 1900, with Fritz Sheel as conductor and Ossip Gabrilowitsch as soloist, the Philadelphia Orchestra of some seventy musicians made its bow in the historic Academy of Music, the program selected to introduce the new organization listing:

Overture 'In Spring'.....Goldmark
Symphony No. 5 in C Minor.....Beethoven
Concerto No. 1, in B Flat Minor.....Tchaikovsky
'Invitation to the Dance'. Weber-Weingartner
'Entrance of the Gods into Valhalla' from
'Das Rheingold'.....Wagner

Now in its fortieth season, the orchestra, for many years securely established and recognized as one of the world's great symphonic ensembles and including more than 100 instrumentalists, commemorated that initial performance at its concerts on Nov. 8 and 9 in the same famous hall—the program, conducted by Eugene Ormandy, including the same compositions except that the Weber work was set forth in a recently completed transcription made by Mr. Ormandy. The soloist was Beveridge Webster.

The readings attested to Mr. Ormandy's versatile powers and interpretative insight and to the responsiveness, elan, and splendid tonal and instrumental resources of the organization of which he is the leader. The performances of the Goldmark overture, the Weber music—artfully and tastefully scored in its new setting, and the Wagner work, were in accordance with the anticipated standards.

Webster Warmly Received

However, the features were the symphony and the concerto. The exposition of the former was sound and commensurate with its structure, substance and emotional content. Conductor, soloist and orchestra collaborated in brilliant service to the concerto. Mr. Webster encountered his assignment with an assured and expert pianism, acknowledged with prolonged applause.

With the exception of the Goldmark overture, the program was repeated Nov. 11 at the second concert in the Monday evening series. Replacing the overture was Bach's 'Brandenburg'

MUSICAL AMERICA for November 25, 1940

Concerto No. 2 with four of the orchestra's leading players as soloists—Alexander Hilsberg, violin; Marcel Tabuteau, oboe; William Kincaid, flute, and Saul Caston, trumpet. The performance emphasized the fine qualifications and musicianship of the respective musicians, singly and as a group, and they were honored by the enthusiastic applause of their colleagues and the audience.

Children's Concert

The first of the orchestra's three children's concerts was given on Nov. 7 with Mr. Ormandy as conductor and commentator. Listed were Haydn's 'Toy' Symphony—in which several juvenile "instrumentalists" from the Philadelphia Conservatory of Music took part; Strauss's 'Die Fledermaus' Overture; excerpts from Tchaikovsky's 'Nutcracker' suite, and Berlioz's 'Rakoczy March'. Another item was the first movement from Mozart's G Major Violin Concerto with diminutive ten-year-old Nadia Koutzen showing remarkable talents as soloist. In addition there was presented a quartet of recorder-players from the Curtis Institute of Music, Alfred Mann heading the ensemble and also performing as soloist.

WILLIAM E. SMITH

LITTLE SYMPHONY OPENS SERIES IN PHILADELPHIA

Barone and Hammond Conduct Group with Pleasants and Hovaness as Soloists—New Work Played

PHILADELPHIA, Nov. 18.—The Philadelphia Little Symphony, "an American debut orchestra dedicated to the purpose of creating more opportunities for young American soloists, conductors, and composers", launched its second season with a rewarding concert in the Academy of Music Foyer on Nov. 18. Conductorial honors were shared by Joseph Barone, the organization's

founder-director, and Vernon Hammond, young Philadelphia musician making his debut in orchestral leadership. Other local debuts were those of Virginia Duffy Pleasants, pianist and winner of the 1938 MacDowell Club Young Artists Award, and Alan Hovaness, composer-pianist.

Mr. Barone first directed the orchestra, consisting of thirty members of the Philadelphia Orchestra (including several first desk musicians), in K. P. E. Bach's Symphony in C, No. 3, following which he conducted a fine accompaniment for Mrs. Pleasants in Haydn's ingratiating D Major Concerto, the soloist giving a gratifying performance, the large audience showing its favor by hearty applause.

Next played, with Mr. Barone leading, was Mr. Hovaness' 'Prayer', a Fantasy for piano and orchestra which had its first performance anywhere. Inspired by the texts, 'There Shall Be Light—and the Meek Shall Inherit the Earth', and animated by the thought of civilization's struggle for survival in a world of havoc and war, the composition afforded strong elements of interest in substance and treatment, although revealing evidences of the influence of Sibelius. The performance was excellent and the composition was cordially accepted. Mr. Hovaness, a native of

Massachusetts, played the piano part which is closely integrated with the orchestral texture as a part of the ensemble rather than as instrumental solo.

The remainder of the concert was in charge of Mr. Hammond, who demonstrated laudable present attainments and good potentialities as a conductor in his readings of Bach's Third 'Brandenburg' Concerto and the rarely heard Serenade in A Major.

NEW CHAMBER ENSEMBLE HEARD IN PHILADELPHIA

Joseph Levine Conducts New Center of Music Orchestra with Shumsky as Soloist—Extend Series

PHILADELPHIA, Nov. 20.—The New Center of Music Chamber Orchestra, consisting of some thirty excellent

young instrumentalists under the able leadership of its young conductor, Joseph Levine, made its bow in Town Hall on Nov. 17, with Oscar Shumsky, violinist, as soloist. A capacity audience of more than 2000 extending an enthusiastic welcome to this newest of

Philadelphia's musical organizations.

The orchestra demonstrated a well-balanced ensemble, pleasing and closely integrated tone-quality, and a responsiveness and elan which indicated the alertness and zeal of the players. Mr. Levine, well-known as a pianist, and a member of the Curtis Institute of Music faculty who has recently been devoting more and more time to the study and practice of conducting, showed notable talents for this comparatively new phase in his musical career. Observed were an assured podium manner, sound understanding of his scores, and the ability to secure satisfying musical and tonal results.

The feature was Mozart's Violin Concerto in D, No. 4, with Mr. Shumsky as a finely qualified soloist. A "native son" and Curtis Institute graduate, now associated with the NBC Symphony and the Primrose String Quartet, this young artist was making his first Philadelphia appearance in several seasons, and it was indeed highly impressive, prolonged applause and many recalls greeting his technical and interpretative accomplishments, displayed with benefit of an admirable accompaniment.

The remainder of the program listed music for string orchestra, Mr. Levine and his associates contributing very pleasurable readings of a Concerto Grosso in B Flat by Corelli, the Fantasy on One Note by Purcell, Arcady Dubensky's 'Gossips', Tchaikovsky's 'Serenade' for Strings, and a beautiful projection of Samuel Barber's Adagio for Strings played in memory of the late Gama Gilbert.

The concert was the first in a Sunday evening series. Originally three concerts were planned, but public response has encouraged Mr. Levine and his associates to increase the number to six. The organization is cooperative and non-profit making and a comparatively low-price scale has been established for its concerts.

W. E. S.

Yon Plays Suite by Alexander

Pietro Yon, organist of St. Patrick's Cathedral, played an organ suite by the Viennese composer, Robert Alexander, in the Cathedral on Nov. 17.

PENNSYLVANIA WPA MEN LED BY SABATINI

Works by Elmore, Matthews and Reed Are Heard—Carol Is Soloist

PHILADELPHIA, Nov. 20.—Three works for chorus and orchestra by Philadelphia composers were offered at a concert by the Pennsylvania WPA Symphony, Guglielmo Sabatini conducting, in the Irvine Auditorium on Nov. 6. Enlisting the participation of the Girard Trust Company Glee Club, Robert B. Reed, director, the works were: Robert Elmore's 'The Prodigal Son', (A Sermon in Swing) with text from James Weldon Johnson's 'God's Trombones'; H. Alexander Matthews's 'Song of Liberty', and Robert B. Reed's 'Shadow March'. In the Elmore composition the incidental baritone solo was sung by C. Beatty Alexander.

Norman Carol, twelve year old violinist, was soloist in Vieuxtemps's D Minor Concerto, No. 4. Orchestral works included the overture to Johann Strauss's 'Die Fledermaus'; Mr. Sabatini's transcription of Lotter's 'Perpetual Motion'; and Tchaikovsky's '1812' Overture, in which the orchestra was augmented by a large number of musicians from the WPA Penn and Sylvania Concert Bands and by Rollo F. Maitland playing the Irvine Auditorium organ. The combined bands also offered a short program under the direction of Lieutenant Joseph Frankel.

On Nov. 10 Mr. Sabatini led the orchestra in Mitten Hall Auditorium of Temple University. William Madden, violinist was soloist in Mendelssohn's E minor Concerto. The surrounding program included Improvisations on Foster's 'Oh! Susanna' by Alexander Laszlo, and 'The Bookshop' by Franklin Thomas, and compositions by Wagner, Johann Strauss and Bizet. On Nov. 13 Mr. Sabatini was conductor and commentator for a music appreciation concert in Central High School Auditorium.

With Luigi Carnevale conducting, the Pennsylvania Philharmonic gave the first concert of its second season on Nov. 7 in the Witherspoon Hall. Tchaikovsky's B-Flat Minor Piano Concerto had August J. Vella as soloist. Riva Bercova, soprano was also heard.

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WALTER CONDUCTS DETROIT SYMPHONY

Dorothy Maynor Is Soloist— Conductor and Singer Each Win Ovation

DETROIT, Nov. 20.—Bruno Walter, on his appearance with the Detroit Symphony on Oct. 31, was greeted with an ovation in Masonic Temple such as has seldom been equaled in Detroit.

The outburst was touched off by his magnificent reading of the Brahms First Symphony in C Minor. It was a performance which brought the 5,000 members of the audience to their feet in a tumult of cheering.

Dorothy Maynor, Negro soprano, was the guest artist on the program and was received with but little less acclaim. Her offerings were 'L'amore saro costante', from Mozart's 'Il Re Pastore'; 'Leise, leise', from 'Der Freischütz', of Weber, and Charpentier's 'Depuis le jour', from 'Louise'. For encore she chose a song never presented here be-

fore—'L'Adieux de l'Hôtesse l'Arabe' of Georges Bizet. The mounting artistry of Miss Maynor was evident in every interpretation.

Otherwise, the program consisted of



Bruno Walter, Guest Conductor of the Detroit Symphony

Debussy's 'Afternoon of a Faun' and Prelude and Love Death from Wagner's 'Tristan and Isolde.' The program was repeated on the afternoon of the following day.

For his second appearance as guest conductor on a Thursday program, Mr. Walter conducted on Nov. 7 the Mozart G Minor Symphony; Schubert's Seventh and the Strauss tone poem, 'Death and Transfiguration.'

Templeton Plays Under Kolar

The first Saturday evening "Pop" concert of the orchestra had Alec Templeton, sightless pianist, as guest, at which he gave a first performance in Detroit of the Mozart Concerto for piano and orchestra in B Flat (K, 595). He followed the regularly scheduled performance with an olio of his own musical satires. The concert, given in Masonic Auditorium, again filled it to capacity.

Victor Kolar conducted the orchestra in the Dvorak 'Carnival' Overture, Schubert's 'Unfinished' Symphony, and the Delibes ballet suite, 'Coppelia'.

The American Oratorio and Concert Quartet, recently organized, made a sensational debut with the Detroit Symphony in Masonic Temple on Nov. 9. Victor Kolar conducting.

A slightly abridged version of Liza Lehmann's song cycle, 'In a Persian Garden', was chosen, giving the members of the quartet each an opportunity to display solo voices of exceptional quality and to reveal an ensemble of very nearly perfectly balanced voices. The quartet consists of Thelma Von Eisenhauer, soprano; Eileen Law, contralto; Joseph Victor Laderoute, tenor; and David Austin, bass-baritone. Mr. Kolar and the orchestra gave delicately sympathetic support.

The occasion was the second in the season's Saturday night "Pop" concerts. Orchestral offerings were Beethoven's 'Egmont' Overture, and his Fifth Symphony in C Minor, and Strauss's 'Die Fledermaus' Overture.

J. D. CALLAGHAN

CLEVELAND ENLISTS SYMPHONY SOLOISTS

Kullman, Szantho Sing Mahler's 'Song of the Earth'— Rodzinski Conducts

CLEVELAND, Nov. 20.—Mahler's 'Song of the Earth', with Enid Szantho, contralto, and Charles Kullman, tenor, as soloists with the Cleveland Orchestra under Dr. Artur Rodzinski, was performed on Nov. 7 and 9, in Severance Hall.

To establish deeper understanding of the composer's intention and acquaintance with the music Dr. Rodzinski invited the season subscribers to a rehearsal on Nov. 6. Miss Szantho and Mr. Kullman were present and Boris Goldovsky gave a short explanatory analysis which he repeated before each of the performances. 'The Song of the Earth' shared the program with the Mozart Symphony in G Minor, which was conducted by Rudolph Ringwall.

The event of the fourth program in the symphony series on Oct. 31 and Nov. 2 was the superb playing of the Lalo Concerto for 'Cello, in D Minor, by Leonard Rose, the youthful artist who joined the orchestra last season. Dr. Rodzinski opened the program with Bach's Sinfonia in B Flat, which gave the audiences an opportunity to express the pride which Cleveland music lovers feel in the work of Philip Kirchner, the gifted oboist who is one of the veteran members of our orchestra. The symphony, the second in D Minor, by Dvorak, included in these concerts for

the first time, was well received. The program closed with Richard Strauss's 'Rosenkavalier' Waltzes.

The first all-star popular concert of the season, on Nov. 3, featured the violinist, Fritz Kreisler; 7,367 enthusiastic admirers were on hand to revel in the program which included the Bruch and the Mendelssohn concertos. The orchestra was conducted by Dr. Rodzinski with his usual restraint. The Overture-Fantasia, 'Romeo and Juliet', by Tchaikovsky, and the Overture No. 3, to 'Leonore' by Beethoven completed the program.

Associate conductor Rudolph Ringwall conducted the second of the Twilight Concerts on Nov. 10. Mr. Ringwall announced the addition of two concerts to the series. Works by Mendelssohn, Haydn, Wagner, MacDowell, Dukas, and Tchaikovsky comprised the program. Among the encores Mr. Ringwall played an arrangement of Brahms's 'Lullaby' by George Henry Lovett Smith who has recently become publicity director of the Orchestra.

WILMA HUNING

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NEW BARTOK WORK PLAYED IN ST. LOUIS

Golschmann Gives First American Reading of Divertimento —Rubinstein Is Soloist

ST. LOUIS, Mo., Nov. 17.—Artur Rubinstein, pianist, repeated his former successes when he played with the St. Louis Symphony at its second pair of concerts on Nov. 8 and 9. His principal offering was the Beethoven Concerto No. 4 in G, Op. 58, in which Vladimir Golschmann and the orchestra collaborated in producing a perfectly balanced performance.

Falla Work Pleases

At his second appearance he was soloist in the symphonic impressions, 'Nights in the Gardens of Spain' by Manuel de Falla, and so great was the applause that Mr. Rubinstein was obliged to respond with several encores. The sensuous Spanish music was han-

ded delicately, but with rare respect for the contrasting rhythms and shading.

Mr. Golschmann opened the program with a boisterous reading of Berlioz's Overture, 'The Roman Carnival', and the orchestral feature of the program was a first American performance of Béla Bartók's Divertimento for string orchestra in three movements. These were delightfully contrasted and the work was very well received. Mr. Bartók has composed a work chock full of interesting themes interestingly orchestrated, enlivened by quick changes of tempo. Mr. Golschmann gave a spirited reading of the work and the orchestra was alert to his every direction and desire. The work afforded opportunity to hear the excellent quality and unity of tone of the various string choirs. The work was first presented in May, 1940, by a Kammerorchester in Basel, Switzerland.

HERBERT W. COST

De Basil Ballet Russe Launches New York Season

New Ballets Include 'Graduation Ball', 'Paganini' and 'Protée'—Baranova, Toumanova, Riabouchinska and Others Return with Troupe

By ROBERT SABIN

YOUTH, vitality and an admirable *esprit de corps* were the outstanding qualities of the "original" Ballet Russe of Colonel W. de Basil which opened its season in the Fifty-first Street Theatre on the evening of Nov. 6 before an enthusiastic audience. Though the dust had scarcely settled from the performances of the other Ballet Russe, the newcomers found a collection of balletomanes and would-be balletomanes waiting to greet them with first-night eagerness in 'Aurora's Wedding', 'Le Coq d'Or' and David Lichine's new ballet, 'Graduation Ball'.

Where are the "baby ballerinas" of yesterday? Tamara Toumanova, Tatiana Riabouchinska and Irina Baranova, who just a few seasons ago were emerging from their ballet pinafores, are now full-fledged ballerinas. They have grown up, and one could not help feeling a touch of nostalgia in thinking back to the days of their first visit to this country.

'Aurora's Wedding' Opens Program

'Aurora's Wedding', with its combination of Tchaikovsky and Petipa, Bakst and Benois, was a peculiarly fitting prelude to the season. The company danced it brilliantly, though a bit nervously. Soloists in the variations were Anna Volkova, Genevieve Moulin and Toumanova. Riabouchinska and Roman Jasinsky danced the 'Blue



A Scene from Fokine's 'Paganini', with Dimitri Rostoff as the Virtuoso

Bird'; and Toumanova and Paul Petroff were the soloists in the pas de deux. Comparisons are odious but inevitable. It must be confessed that the soloists of this company were too hard and athletic in their dancing of classical works. One missed the exquisite lightness and grace, the effortless ease and aristocratic elegance of a Markova or a Danilova. And the male wing of this company is none too strong. But there were brilliance and technical virtuosity in abundance in the 'Blue Bird' and the famous pas de deux. The 'Three Ivans', Mm. Lazovsky, Ladre and Matouchak, won thunderous applause with their highly gymnastic dance choreographed by Bronislava Nijinska.

By the time that 'Coq d'or' began, one could see something of the stage. With late-comers being seated throughout the first half of the evening, it is getting so that one needs a periscope at the ballet to be sure of not missing the finest passages. There is no reason why dance audiences should not be treated as music audiences are, and made to wait until the conclusion of a work. Riabouchinska is more brilliant than ever as the Golden Cockerel of Pushkin's fairy tale and the role of the Queen of Shemakhan has always been especially suited to Baranova. Dimitri Rostoff's King Dodon, however, was rather pallid. The Gontcharova costumes and décor are as gorgeous as ever, and Fokine's delightful sense of humor retains its edge.

'Graduation Ball', to music by Johann Strauss arranged by Antal Dorati, with Benois scenery and costumes and ingenious choreography by Lichine, is delightful, apart from its excessive length. It portrays the ball given by the pupils of a fashionable girls' school to the graduates of a military academy, presided over by a dragoness head mistress and a decrepit old general respectively. Captivating in its humor and youthful abandon, it gives excellent opportunity to Riabouchinska, Lichine, Borislav Runanine and Igor Schwezoff (as the head mistress and general), Tatiana Leskova, Alexandra Denisova, Genevieve Moulin and others.

'Paganini' Has New York Premiere

Two premieres marked the evening of Nov. 8, Michel Fokine's 'Paganini', set to Sergei Rachmaninoff's Rhapsody on a



Tatiana Riabouchinska
in 'Le Coq d'or'



Irina Baranova and Paul Petroff
in 'The Hundred Kisses'



David Lichine in
'Graduation Ball'

theme by Paganini for piano and orchestra, with costumes and scenery by Soudeikine, and David Lichine's 'Protée', with Debussy's 'Dances sacrée et profane' as musical background, and costumes and scenery by Chirico.

'Paganini' was an immediate audience success, but whether it was equally an artistic success remains open to question. It relies mainly upon the fantastic aspects of Paganini's life and reputation for its effects, which are obtained through lighting, costuming and pantomime far more than through the dancing itself. In fact, it is hard to pick anything of real distinction as choreography in the work, with the sole exception of a passage danced superbly by Riabouchinska as a Florentine Beauty under the violinist's hypnotic spell. Furthermore, much of 'Paganini' is obsolete in style and would receive scant consideration in any other form but the ballet, where angels with wings attached leading souls up staircases are still to be met with. Dimitri Rostoff mimics the great virtuoso splendidly and to him must go much of the credit for its success.

The ballet is divided into three episodes: Paganini on the concert platform, Paganini among the people, and Paganini in solitude. One thought immediately of the 'Symphonie Fantastique', of Berlioz, and also of Massine, for this is also a portrait

of episodes in the life of an artist. But the allegorical figures of the work, 'Guile', 'Scandal', 'Gossip' and 'Envy', were unconvincing both in their appearance and their dancing, and the level of sophistication of the ballet may be judged from the close of the libretto: "He departs into a world beyond with the knowledge that he has fulfilled his duty by serving humanity through beauty". Clutching his violin to his breast and led on by 'The Divine Genius', it may be added.

One missed in the dancing the mordant irony and emotional subtlety of Rachmaninoff's music. Nor was the variation form of the music suited at all to the stage treatment it received, in the writer's opinion. Mr. Dorati conducted stiffly and at a pace which made the performance of Eric Landerer, the piano soloist, largely a race for notes, not all of which crossed the line.

'Protée' First Performance

'Protée', on the other hand, is pure dance and by far the best work Lichine has presented here. It carries on the style of archaism created by Nijinsky in 'L'Après-Midi d'un Faune', but it is no mere imitation. The work is divided into two scenes. Five Greek maidens offer prayers for the

(Continued on page 30)

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New York Concerts

(Continued from page 18)

sisting soloists were Elisabeth Schumann, soprano; Hertha Glaz, contralto; Edith Weiss-Mann, harpsichordist; John Meissner, flutist; Rudolf Kolisch, violinist; and Alfred Mann and Anton Winkler, playing recorders. The program included the 'Brandenburg' Concerto, No. 5; the cantata 'Vergnügte Rüh'. Mme. Schumann sang 'Willst du dein Herz mir Schenken' and 'Bist du bei Mir' to string accompaniment arranged by Mr. Klemperer. A capacity audience was in attendance. D.

Michael Zadora Plays Liszt-Busoni Composition

Michael Zadora, pianist. Town Hall, Nov. 11, evening:

Sonata in B Flat Major..... Schubert Fantasy, Adagio and Fugue on the Choral 'Ad nos, ad salutarem undam' from Meyerbeer's 'Le Prophète'..... Liszt-Busoni Twelve Etudes, Op. 25..... Chopin

This was the sort of program which put the burden squarely on the shoulders of the artist as a performer. Mr. Zadora, who worked with Busoni for several years, was thoroughly at home in it. His performances were in that grand style of virtuosity and interpretation which belongs to a past epoch, though we can still enjoy the presence among us of many of its representatives. This is not to imply that the recital was antiquated; on the contrary, Mr. Zadora played with vestful vitality and concentration which any debut recitalist might envy.

There are few pianists who would know how to approach the Liszt-Busoni work which he included on the program. Unquestionably the fantasy, adagio and fugue are bombastic, inordinately long and repetitious. Yet one was very glad to hear



Michael Zadora



Joseph Battista



Grace Leslie



Rudolf Serkin

the work, for it sums up a style of composition and performance which made great contributions to the history of piano playing. It requires absolute control of the fingers, tremendous endurance, a tonal palette of many shades and combinations of color, and, above all, a poise based upon sovereign command of the keyboard. Mr. Zadora made the music convincing, even if one did count the minutes occasionally.

In the Schubert sonata and in the Chopin études his fleet fingers and tonal sensitivity had ample opportunity. There was one flaw in several of these performances which must be mentioned: a tendency to hurry passages and even to blur them, for no apparent reason. This however was only occasional, and in such études as those in F Minor, E Minor and C Minor his playing was wholly delightful. He omitted the B Major Etude, but added several encores. The audience was enthusiastic. S

Hofmann Soloist at First Concert of Haarlem Philharmonic

The season's first meeting of the Haarlem Philharmonic Society, Mrs. Luther C. Bisselle, president, was held in the Waldorf-Astoria on the morning of Nov. 14. Josef Hofmann was the featured soloist, and Richard Monroe, baritone, a protégé of the society, shared the program. Mr.

Schönberg Conducts His 'Pierrot Lunaire'

Erika Wagner-Stiedry Is Soloist in Chamber Work with Blaisdell, Simon, Kolisch, Kuhner, Auber and Steuermann as Instrumentalists at New Friends of Music Concert

To the list of unforgettable musical experiences which the New Friends of Music have been offering these past weeks should be added the performance of Arnold Schönberg's 'Pierrot Lunaire' under the baton of the composer on the afternoon of Nov. 17 in the Town Hall.

The superb artistry of Erika Wagner-Stiedry made the listeners realize that the Sprechstimme (the voice used half in song, half in speech, at varying levels of pitch and with definite rhythmic periods) is the ideal medium for Schönberg's magical setting of the twenty-one poems of Albert Guiraud translated into German by Otto Erich Hartleben. And the performance of the instrumentalists was on the same level of perfection. The group included Rudolf Kolisch, who played violin and viola; Fritz Kuhner, violin; Frances Blaisdell, flute and piccolo; Eric Simon, clarinet and bass clarinet; and Stefan Auber, 'cellist, with Eduard Steuermann at the piano.

Mr. Schönberg conducted with the self-effacing mastery of a great musician. Every note, every nuance of this complex and subtle score was at his finger tips. 'Pierrot Lunaire' was first heard in Germany in 1912 and in New York in 1923, but it is timeless. Countless dreary pages of analysis and explanation have been written about its technical complexity, its revolutionary style, its structural details. But the all-important thing about it is, that it is superb music of haunting beauty and flawless design. To think of counterpoint and canzonas while listening to this music is impossible. One is held as if enchanted by the weird, moonlit fantasy of the poetry, the magical blending of the instruments and the



(Left) Arnold Schönberg, Who Conducted His 'Pierrot Lunaire' for the New Friends of Music



(Right) Erika Wagner-Stiedry, Soloist in Schönberg's Work

voice, and the marvelous colors and forms in the music. Schönberg has illuminated a realm of consciousness which would seem, a priori, to defy musical expression. With a poet's imaginative comprehension, a painter's mastery of color and a musical equipment without parallel in our time, he has created a masterpiece.

The concert opened with a dull performance of Schubert's Octet in F Major by Mr. Khuner, violins; Diez Weismann, viola; Mr. Auber, 'cello; Sam Suzowsky, double bass; Mr. Simon, clarinet; Leonard Sharow, bassoon; and David Rattner, horn. But all thoughts of this were swept away by the magnificent performance of 'Pierrot'. Mr. Schönberg, Mme. Wagner-Stiedry and the instrumentalists were recalled to the stage many times. S.

charm of nuance and beauty of tone and gave a lucid exposition of the Fugue within an eminently appropriate framework that was consistently maintained.

For many of his hearers his playing of the Mozart sonata was the highlight of his evening's achievements. Here again, just the right scale of dynamics was adopted and the graceful, bubblingly spontaneous music was played with enchanting effect throughout. The lyrical Andante was presented as a veritable little poem in sensitively shaded tone. While the 'Appassionata' profited by the pianist's extraordinary digital facility and as sheer pianism the performance was a notably fine one, the approach in general seemed to be motivated by fastidious attention to elegance of detail and energetic fluency rather than by the overwhelming urge of the full-blooded dramatic passion of the music.

When Mr. Serkin gave his first recital in New York he featured on his program a set of variations by Max Reger on a theme by Mozart. One might have thought that any pianist would discharge whatever duty he might feel in regard to championing Reger's work by mastering one such set. But for this concert the Russian-Austrian pianist found in his repertoire

(Continued on page 24)

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New York Concerts

(Continued from page 23)

another and still more elaborately contrived work in the same form by the same composer. In this case the original theme was by Georg Philipp Telemann, a contemporary of J. S. Bach, and a lusty, straight-from-the-shoulder theme it proved to be, but after the first eight or nine variations the master-mathematician who undertook to pursue all the ramifications of its varying possibilities lost all track of time and eternity in a seemingly endless panoramic maze of mere cerebrations. Then, suddenly, a double fugue took form and projected itself with startling vitality under Mr. Serkin's fingers, and this brought to a close a performance that was an exhibition of masterful resourcefulness and skill in negotiating all kinds of technical problems with the most baffling ease and glorifying them with a glamor of tonal beauty. C.

Alvine Schott Makes Town Hall Debut

Alvine Schott, contralto. Coenraad V. Bos, accompanist. Town Hall, Nov. 15, evening.

'Spiege Amate', 'Viens, o mois de Mai', 'Divinites du Styx' (from 'Alceste')...Gluck 'Dolorosa', Op. 30.....Jensen 'Von ewiger Liebe', 'Sapphische Ode', 'Der Schmied'.....Brahms 'Befreit', 'Wieglied', 'Kling'.....Strauss 'On a Time', 'Phyllis was a faire maide'.....Elizabeth 'Think on Me'.....Lady Scott 'Joyous Easter Hymn'.....17th Century



Raoul Nadeau

Alvine Schott

Rose Dirman

Henri Temianka

Miss Schott's voice is a relatively large one and her singing on this occasion was consistent and relatively good. As was to be expected there were signs of nervousness in the projection of the Gluck songs which were Miss Schott's first essays before a New York audience. The voice was generally musical, although the extreme bottom was often inadequately supported and weak; indeed, the contralto's chief hazard was her breath which never seemed entirely under control.

The six songs in the 'Dolorosa' cycle are seldom heard and it is no great loss to concert goers. Nevertheless Miss Schott brought warmth and sincerity to their interpretation and her auditors were well pleased. The Brahms songs went their ways with little to distinguish them except for an excessive slowness in 'Der Schmied'. When the vocalist came to the Strauss Lieder however, she seemed on surer ground and evoked some beautiful singing, particularly in 'Befreit'. The stage

was bedecked with flowers at the intermission and the audience was most cordial throughout. Mr. Bos remains the best accompanist we know. K.

Grace Leslie Gives Recital

Grace Leslie, contralto. Alice Wightman, accompanist. The Town Hall, Nov. 13, evening:

'Laudamus Te' from Mass in C Minor', 'Recitative and Aria from "La Clemenza di Tito".....Mozart 'Marins d'Island'.....Fourdrain 'Nocturne'.....Franck 'Chanson des Noisettes'.....Dupont 'Manteau de Fleurs'.....Ravel 'Chanson de Scozzone' from 'Ascanio'.....Saint-Saëns 'Die Geister am Mummelsee'.....Wolf 'En Sländs'.....Sibelius 'La Cancion del Burro'.....Ledesma-Schindler 'Meinem Kinde', 'Für Fünfzehn Pfennige'.....Strauss 'Chanson of the bells of Osené'.....Barnett 'To You'.....Haubiel 'Velvet Shoes'.....Thompson 'When I Am Dead'.....Hageman 'A Song'.....Gainsborg

Miss Leslie's singing is familiar to New York recital-goers as she has been heard here numerous times during recent years. The voice still impresses as being a mezzo, or even a soprano, rather than a contralto, and it was in its medium register that the singer achieved her happiest effects. Interpretatively, she was at her best in quiet, contemplative works. The unimportant Dupont work seemed outside her province and the equally unimportant Saint-Saëns Chanson too light in calibre. The Mozart arias were delivered with fine style and Wolf's legend of the Mummelsee was well done. The program as a whole was well-arranged with a view to contrast and avoidance of the stereotyped. Miss Wightman's accompaniments were models of pianistic tone and team-work with the singer. H.

Raoul Nadeau Makes Recital Debut

Raoul Nadeau, baritone. Gibner King, accompanist. Town Hall, Nov. 14, afternoon:

'L'Amour de Moi'.....XIII Cent. Chanson 'Mon Coeur se recommande à vous'.....de Lassus 'O sciocchi, o frade!'.....Monteverdi 'Down in a Valley'.....Cavandish 'I Saw My Lady Weep'.....Dowland 'It Was a Lover and His Lass'.....Morley 'Es ist vollbracht', 'Endlich wird mein Joch'.....Bach 'Clair de Lune', 'Je me poserai sur ton Coeur'.....Fauré 'Beau Soir', 'La Belle au Bois dormant'.....Debussy 'Die Stadt', 'Auf den Höhen'.....Stöhr 'Der Sieger'.....Kauf 'Bright is the Ring of Words', 'Youth and Love', 'The Vagabond'.....Vaughan Williams

Although this was Mr. Nadeau's local recital debut, he has been heard in church and radio programs here for the past decade, and he projected an interesting program with the poise and assurance of the mature artist. The baritone's greatest assets were smooth legato and excellent diction, attributes of major value to the singer essaying the unusual and charming songs on this program.

Mr. Nadeau appeared recently with the New School Chamber Orchestra when he sang the aria 'Endlich wird mein Joch'. At his recital presentation of this work he had the assistance of Josef Marx supplying the flute obbligato. Mr. Marx served the same function in the preceding Bach aria. The singer gave sincere effort to both works, but the voice was too light, his sense of Bach style too nebulous to give them true expression.

It was in the old English songs and in the French group that Mr. Nadeau achieved his best singing. He displayed an

intelligent appreciation of their various styles, and, although his tones often lacked focus and were generally "bottled", the impression he created was favorable. K.

Henri Temianka Is Heard Again in Recital

Henri Temianka, violinist. Franz Rupp, at the piano. Assisting string quartet: Solomon Ovcharov, Morris Shulik, violins; Albert Falkove, viola; True Chappell, 'cello. Town Hall, Nov. 17, afternoon:

Sonata in E Flat Major, Op. 12.....Beethoven
No. 3.....
Partita in B Minor, for violin unaccompanied.....Bach
Rondo in A Major (with string quartet accompaniment).....Schubert
'Notturno e Tarantella'.....Szymanowski
'Un poco triste'; 'Burleska'.....Josef Suk
Introduction and Rondo 'Capriccioso'.....Saint-Saëns

Since his last appearance here some ten years ago, Mr. Temianka, still at the beginning of his thirties, has toured extensively in England and on the Continent and conducted his own chamber orchestra in London. In the interval the fine promise that he gave at his debut here has come to rich fruition and he returns as an artist of uncommonly well rounded equipment and rare musicianship and accomplishment.

From the Bach partita to the Szymanowski and Suk pieces is a long step but Mr. Temianka adjusted himself to both extremes with equal felicity of results. His playing at all times was marked by impeccable intonation, finely articulated left-hand technique, firm but elastic bowing and a silken texture of tone. If the sarabande of the partita could have had a somewhat broader treatment the allemande, corrente and bourrée and their doubles were all played with a gratifyingly authentic sense of style, enkindling rhythmic vitality and a wealth of nuance.

The early Schubert rondo, which is preceded by a slow introduction, was played with a gay exuberance that made the composition as rewarding as it was unfamiliar, while the Szymanowski nocturne was made a thing of exceptional poetic beauty. The balance in the early Beethoven sonata was disturbed by a too aggressive treatment

(Continued on page 28)

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Variety in Chicago Opera Events

(Continued from page 7)

evening, or whether this was just one of those odd moments in which singers of uneven vocal resources reveal their best vocal qualities. The pure, round voice did persist throughout the evening, and what is more, its ingratiating freshness and youthfulness were never affected by the tremendous emotional demands of the opera. Even in the most sorrow-racked stages of *Cio-Cio-San* fortunes, Miss Gonzalez, by the unusual freshness of her voice and her extremely youthful appearance, remained a naive child, but a child of exciting temperament.

James Melton was an attractive, debonair Lieutenant Pinkerton. His rich, warm tenor and his romantic manner made his a winning personality. Carlo Morelli did some excellent singing and acting in his part of Sharpless, adding a note of worldliness to a role that is usually handled too blandly.

Elizabeth Brown, singing Suzuki for the first time with the Chicago Opera, sang ably in the flower duet and contributed greatly to the charm of the scene. Angelo Canarutto conducted.

An unusually fine performance of *'Il Trovatore'* was given in the Civic Opera House on the evening of Nov. 6. Giovanni Martinelli sang Manrico; Rose Bampton, Leonora; Karin Branzell, Azucena; and Carlo Morelli, Count di Luna.

Mr. Martinelli's presence in a cast is in itself enough to insure opera audiences against a dull time no matter what the opera may be. And those whose favorite opera is not *'Il Trovatore'* found the lively, personable tenor particularly captivating on this occasion.

With such singers as Miss Bampton and Miss Branzell also in the cast, the work took on a musical urgency and dramatic flavor that surprised many.

Rose Bampton was a graceful Leonora, singing with ease and power and appropriate emotion. She produced an exquisite pianissimo at the close of her aria in the fourth act. Miss Branzell was excellent as Azucena, her dusky contralto and dramatic manner making the sinister character of the old gypsy deeply felt. Mr. Morelli was effective as the thwarted Count di Luna with his natural elegance of person. Henrietta Chase was a gracious Inez; her voice is of a smooth, even texture, and she uses it with understanding and discipline. Giuseppe Cavadore sang Ruiz; John Lawler, one of the winners in the Chicago Opera Company auditions, was the "old gypsy," and Virgilio Lazzari, Ferrando.

Henry Weber conducted, and to him is due great credit for the exciting tempi with which the whole performance moved along.

R. B.

First Traviata Given

The season's first performance of Verdi's *'Traviata'* was given on the evening of Nov. 5. Helen Jepson sang Violetta, James Melton, Alfredo, and John Charles Thomas, the elder Germont.

Some warmth has been added to her interpretation of Violetta by Miss Jepson, and this was particularly noticeable in the 'Farewell to the Bright Visions' of the third act, but the characterization still remains too impersonal. Mr. Melton's voice was pleasing, but the too audible cues of the prompter were disconcerting. At no time could one visualize Mr. Melton as the impassioned lover created by Dumas, but more work in this part will undoubtedly give depth to his interpretation.

The vocal excellence and dignity of Mr. Thomas's Germont created unmistakable enthusiasm, and at the finish of the 'Di Provenza il Mar' aria in the second act, it was several moments before the performance could be resumed.

Constance Merrell, John Daggett Howell, Giuseppe Cavadore, Mack Harrell, Elizabeth Brown and Edward Stack as Marquis D'Obigny completed the cast.

Maurice de Abravanel, conductor, making his debut in Chicago, showed little enthusiasm for his initial assignment. The music was placidly, almost indifferently conducted.

The solo dancing by Leon Danielian, Charles Dickson, and Richard Reed and the fine work of the corps de ballet during the third act elicited generous approval. The settings in the different acts arranged by Martin Magner, stage director, departed from conventionalized ideas just enough to add plausibility and improvement.

C. Q.

Ballet Theatre in Chicago

(Continued from page 7)

'Love Song', together with Chicago's first view of 'The Great American Goof' and 'Les Sylphides' as performed by the Ballet Theatre, marked this organization's auspicious solo bow in the Civic Opera House on Nov. 3, apart from its collaboration with the Chicago Opera Company.

'Capriccioso' is a period piece with twelve numbers set to the music of Cimarosa, six of which were orchestrated by Malipiero and six especially for the Ballet Theatre production by the contemporary Italian composer, Vittorio Rieti. It is the second original work created in this country by Anton Dolin. Décor and costumes are by Nicholas de Molas. Mr. Dolin's grace was especially commendable in his solo and in the pas de deux with Nina Stroganova, a partner equally gifted.

Adeline Genée, whose dancing some years ago is still a cherished memory to many, made an official presentation of her own dance creation, 'The Love Song', to the Ballet Theatre. Taken from the original painting of that name by Arthur Davis, with music by Dora Bright, its nostalgia was artistically portrayed by Mr. Dolin and Miss Stroganova.

Richard Pleasant, director of the Ballet Theatre, gave an address, "Corner Stones of Ballet" at the Arts Club on Nov. 8, under the auspices of the Illinois Opera Guild, with dancers of the company illustrating.

C. Q.

KANSAS CITY HEARS OPERA PERFORMANCES

Krueger Conducts Gluck and Wolf-Ferrari Works for Members of Orchestra's Maintenance Fund

KANSAS CITY, Mo., Nov. 20.—A week preceding the symphonic season, Karl Krueger directed two performances of *Opera Intime* at the Scottish Rite Temple, for subscribers of the orchestra's maintenance fund. Gluck's 'The Duped Cadi' and Wolf-Ferrari's 'The Secret of Suzanne' delighted and entertained in high degree the audiences. Casts for the Gluck opera were: The Cadi, Reinhold Schmidt; Fatime, Katherine Witwer; Zelmire, Jeanne Madden; Nouradin, Robert Long; Omar, Leroy Snyder; Omega, Bernice Rickman, and Mihre, Phyllis Sebree. For 'Suzanne's Secret' the singers were: Jeanne Madden, Suzanne; Reinhold Schmidt, Count Gil; and Earl Bennett, Sante. Stage direction was in the hands of Frances Franklin and Frederic James; sets, Mr. James; costumes, Robert Mayes. The next operatic events to augment the symphonic season will be several performances of Humperdink's 'Hansel and Gretel'. B. L.



John Pagoria

OPERA OFFICIALS GREET AN OPERA STAR

Grace Moore is Greeted by Officers of the Chicago Opera Following Her Appearance at the Chicago Stadium Made Under the Auspices of the Society for Music Education (Left to Right): Arthur Wisner, Western Manager of Community Concerts; William D. Saltiel, Secretary of the Chicago Opera; Miss Moore, James C. Thompson, Manager of the Chicago Opera; Humphrey Doulens, Tour Manager for Miss Moore, and Lester Hodges, Her Accompanist

BECKETT LEADS BOSTON SYMPHONY YOUTH SERIES

Second Student Concert Presents Two Works by D. G. Mason and Standard Compositions

BOSTON, Nov. 20.—The second in the series of Youth Concerts sponsored by the Boston Symphony, which furnishes a group of seventy players under the direction of Wheeler Beckett, was given on the afternoon of Nov. 6, in Symphony Hall before the customary audience of students from High Schools and Junior High Schools of Boston and neighboring cities.

Mr. Beckett conducted the Weber 'Oberon' Overture, Daniel Gregory Mason's 'Arise, Arise' and 'Rambling Sailor', the 'Scherzo' from Bruckner's Seventh Symphony, the Prelude to 'Lohengrin' by Wagner and the Scherzo and Finale from Tchaikovsky's Symphony No. 4.

Mr. Beckett again demonstrated that he knew how to secure the attention of

youthful ears. His preliminary remarks on Mr. Mason's 'Arise, Arise' were especially enlightening, as well as entertaining, and his comments in connection with the 'Lohengrin' Prelude were very much to the point. The performances were good and the enthusiasm of the young people was doubtless a satisfaction to orchestra and conductor.

G. M. S.

Vronsky and Babin Start Tour

Following their appearances with the New York Philharmonic Symphony, the two-piano team of Vitya Vronsky and Victor Babin opened their regular concert tour in Providence, R. I., on Oct. 29. They will return to New York to give a recital in Town Hall on Dec. 11, and to appear in several private musicales. Among the cities in the Vronsky and Babin tour are: Pittsburgh, Cleveland, Louisville, Nashville, Cincinnati, Detroit, Grand Rapids, Chicago, Minneapolis, Scranton, New London, Springfield, Newark and Miami.

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Obituary



René Pollain

Word was received recently by the management of the New York Philharmonic-Symphony of the death in France, of René Pollain, solo viola-player and assistant conductor of the New York Symphony from 1918 to 1928, and solo viola-player with the Philharmonic-Symphony until Oct. 1, 1935, when he was retired on a pension on account of ill-health. He had also been for ten years, conductor of the New Jersey Symphony and was expected to return to his duties with that orchestra this Autumn. No direct communication had been had from him since last August.

Mr. Pollain was born in Nancy, France, Nov. 2, 1882. After graduating with honors at the Paris Conservatoire, he returned to his native city where he became conductor of the orchestra of the conservatory and of the Municipal Theatre, also teacher of chamber music at the conservatory. He also founded a string quartet and founded and conducted the Société des Grands Concerts. He had been an American citizen for many years and when last heard from in August, was having financial troubles owing to the fact that governmental regulations of this country made it impossible for him to receive his monthly pension while still in France.

Mrs. Pollain cabled the news of her husband's death from Marseilles. He is survived by his wife, twin daughters now acting as nurses in France, and one son, René Pollain, Jr., serving with the forces of General Charles de Gaulle.

J. Wesley Hubbell

DALLAS, TEX., Nov. 10.—J. Wesley Hubbell, choir director, singing teacher, and tenor soloist for twenty-nine years, died unexpectedly in hospital on Nov. 8. Mr. Hubbell, who was sixty-five years old, was a native of Cincinnati, received his training there, in New York and in Europe, after which he was a member of the Henry W. Savage Opera company for several seasons before coming to Dallas to live. At the time of his death, he was conductor of the choir at the East Dallas Christian church, also of the Schubert Choral Club. One son survives him.

M. C.

J. Henri Weinreich

BALTIMORE, Nov. 5.—J. Henri Weinreich, pianist, and for forty years director of the European Conservatory of Music here, died at his home on Oct. 24. Mr. Weinreich was born in Baltimore, sixty-two years ago, studied at the Peabody Conservatory and later became associated with John Adam Hugo, the founder of the European Conservatory of Music, later succeeding Mr. Hugo as director.

P. B. C.

BROOKLYN SALUTES KREISLER IN RECITAL

Violinist Appears in Academy of Music—Local Forces Heard in Concert

BROOKLYN, Nov. 20.—Returning to the Academy of Music after seven seasons' absence, Fritz Kreisler was greeted by a capacity audience on Oct. 29. His appearance marked the first event in the Music and Dance series under Institute auspices. The pivotal program works were Handel's A Major Sonata; Bach's B Minor Partita for violin alone; and Bruch's C Minor Concerto. Mr. Kreisler played superbly. Carl Lamson was the accompanist.

On Oct. 16 the Institute played host to several thousand music lovers with a double concert in the Academy's opera house and concert hall. Participating were the Brooklyn Civic Orchestra, conducted by Milton Rosenstock; the Fireside Singers under Cecile Jacobson; Robert Zeech Bedell, composer and organist; Manet Fowler, soprano; George Harrison Fowler, baritone; Otto Gruenbaum, pianist; and the American Ballad Singers, directed by Elie Siegmeister. Teresa Sterne, twelve-year-old pianist, was soloist with the orchestra in Grieg's Concerto. James G. McDonald, president of the Brooklyn Institute of Arts and Sciences, was chairman of the evening.

The Lehman Engel Singers sang on Oct. 22 under Institute auspices in a concert devoted to old English and early American madrigals and folk songs. The New York La Scala Opera Company is continuing its weekly Saturday night performances with marked success. Alfredo Salmaggi is artistic director.

FELIX DEYO

ST. LOUIS HAS RECITALS

Eugene List, Richard Crooks and Alfred Fremder Welcomed

ST. LOUIS, Nov. 20.—The second event on the Principia Concert and Lecture Course was a piano recital by Eugene List, which took place in Howard Hall on Nov. 8. His technical artistry was conclusive proof that he is one of the best of the younger generation of artists. His program contained a formidable group of old masters, Schumann's Sonata in G Minor, a group of Mendelssohn and Chopin, finishing off with an excellent group of works by Albeniz, Shostakovich and Poulenc, and the Rhapsody No. 6 by Liszt. He very graciously gave many encores.

Alfred Fremder, young American pianist, was the third artist of the week in piano music. He appeared in the Concordia Seminary Auditorium on Nov. 9 under the auspices of the Women's Lutheran Guild. His program was well performed, sufficiently diversified and well received. Works by Bach, Beethoven, Chopin, Liszt, and Debussy were heard, with several extras. He possesses a fine tone and clean technique.

The Civic Music League began its seventeenth season with a highly successful recital by Richard Crooks, tenor, before an audience that filled every

Adolph Wuerl

SHEBOYGAN, Wis., Nov. 7.—Adolph J. Wuerl, conductor of the Sheboygan Symphony and the Wuerl Concert Band, died on Nov. 5, in Rochester, Minn. He was forty-six years old, and during his career had been a member of Sousa's and other prominent bands.

M. M.

available space in the Municipal Opera House on Oct. 29. The aria 'O Paradiso' from Meyerbeer's 'L'Africaine' was most effectively sung and his closing group in English was greatly appreciated. He was ably assisted at the piano by Frederick Schauwecker. The Civic Music League, according to the secretary-manager, Alma Cueny, has one of the largest memberships in its entire history.

H. W. C.

PHILADELPHIA HEARS CHAMBER MUSICIANS

Curtis Quartet, Institute Group, Newly Founded Quartet and Recitalists Appear

PHILADELPHIA, Nov. 20.—The Curtis String Quartet, under auspices of the Chamber Music Society of Philadelphia, played in the Academy of Music Foyer on Nov. 4. Beethoven's E-Flat Quartet, Op. 127, was heard, and in Mozart's Quintet in A, for clarinet and strings, Bernard Portnoy, first clarinet of the Philadelphia Orchestra, appeared as collaborating artist.

The third recital took place on Nov. 13, a highlight being Smetana's Quartet in E Minor, 'Aus meinen Leben'. Haydn's Quartet in D, Op. 76, No. 5, and the Allegro Appassionata and Adagio from Samuel Barber's Quartet in B Minor were also played.

The Historical Series of Solo and Chamber Music in Casimir Hall of the Curtis Institute entered its third season on Nov. 6. Works by Purcell and Bach were played by a string orchestra under Joseph Levine. Singers also participated.

The Zeckwer-Hahn Philadelphia Musical Academy presented Alvin Rudnitsky, violinist, and Waldemar Liachowsky, pianist, on Nov. 6.

Tchaikovsky Tribute Offered

Commemorating the Tchaikovsky centenary, Guy Marriner, director of music at the Franklin Institute, discussed the Russian composer's life and music on Nov. 10. A musical program by the Philadelphia Trio included Tchaikovsky's Trio in A Minor.

Composed of four members of the Philadelphia Orchestra, Louis Gesensway and Anthony Zungolo, violins, Paul Ferguson, viola, and Harry Gorodetzer, 'cello, a new string quartet (as yet "unchristened") made its bow in the Rittenhouse Hotel on Nov. 3. The group played Dvorak's 'American' Quartet; a Suite (based on Russian folk melodies) by Mr. Gesensway; two pieces by Tibor Serly; and works by Bach, von Kunits and others.

The Valley Forge String Quartet played Grieg's G Minor Quartet and works by Turina, Bridge, Fletcher, and others, at a recital in Washington Memorial Chapel, Valley Forge, on Nov. 10.

The American Society of the Ancient Instruments appeared in the Haddonfield (N. J.) Memorial High School on Nov. 7 under auspices of the Camden County Teachers Association. The Mary Binney Montgomery Dancers were seen in 'Creation' (based on an old English mystery play) and groups of old dances, the Society performing the accompaniments.

WILLIAM E. SMITH

Yon Gives Memorial Recital at Princeton

Pietro Yon, organist and music director of St. Patrick's Cathedral, gave

a memorial recital in Princeton University Chapel on Nov. 14 under the auspices of the class of 1890 in cooperation with the Section of Music. In addition to works by Pagella, Bach, LeMassena, Franck, Bossi and Guilmant, he played his own song 'Go, Happy Soul', and 'Gesu Bambino', a Hymn of Glory.

BALTIMORE HEARS BUDAPEST QUARTET

Chamber Organization Appears in Peabody Series—Clubs List Concerts

BALTIMORE, Nov. 20.—The Budapest String Quartet appeared recently at the Peabody Conservatory in the second recital of the current Friday afternoon series. The program included Bela Bartók's Quartet, Op. 17, No. 2, and works by Haydn and Mozart.

The Baltimore Music Club began its musicales on Nov. 2 with a program presented by Lillian Knowles, contralto, with Sarah Stulman Zierler at the piano. The recital was prefaced with a luncheon at which Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs spoke on "Cultural Defense." Dr. Ifor Jones, conductor of the Bach Choir of Bethlehem, Pa., spoke on "The Need For Making Music." Mrs. G. Franklin Onion, president of the Baltimore Music Club, presided and the musical program was arranged by Mrs. Walter Gutekunst and Mrs. David Federleicht. The Don Cossack Chorus, under Serge Jaroff, appeared at the Lyric Theatre on Oct. 11 under the local management of William Allbaugh.

Bach Club Lists Events

The Bach Club has issued its list of concerts, including appearances by the Primrose String Quartet on Nov. 13; the Belgian Piano String Quartet on Jan. 23; the Kolisch String Quartet on Feb. 13; the Old Harp Singers of Nashville, Tenn., on March 5; the Busch String Quartet on April 9, and a sonata evening by Mischa Mischakoff and Leoold Mittman.

A series of Wednesday morning musicales will include lectures on Purcell's 'Dido and Aeneas', No. 27; Rossini's 'William Tell', Jan. 15; Delius's 'Village Romeo and Juliet', Feb. 19, and Respighi's 'The Sunken Bell'. These lectures are to be given by Leurence Petrain, Elizabeth Bolek, Gustav Klemm and Mrs. Kriblett.

The Baltimore Civic Opera Company will have John Charles Thomas as guest artist in presentations of 'Pinafore' under Eugene Martinet at the Lyric Theatre on Dec. 9 and 10.

Julius Huehn, bass-baritone of the Metropolitan Opera, with Brooks Smith at the piano, gave the third Peabody recital on Nov. 8, the artist substituting at short notice for Kurt Baum, who was scheduled for this date. The rounded vocal style which Mr. Huehn revealed, tonal warmth and musical understanding, produced effective interpretations.

Cecile Stone, dramatic soprano, with George Bolek at the piano, gave a benefit concert for the Endowment Fund of College of Notre Dame of Maryland on Nov. 8 at Cadoa Hall. The singer held interest with her interpretations chosen from operatic and song literature. The pianist gave poetical readings of a group of Debussy compositions.

FRANZ C. BORNSCHEIN

SYMPHONIES' SERIES OPEN IN MILWAUKEE

Stock Leads Visiting Chicagoans
—Jan Peerce Is Soloist With
Wisconsin Orchestra

MILWAUKEE, Nov. 20.—A gala evening was Oct. 14, when the Chicago Symphony returned to Milwaukee in the first concert of their series of ten. Dr. Frederick Stock conducting.

As this is the fiftieth year of the Chicago orchestra Dr. Stock had composed for the occasion an exultant work called 'Festival Fanfare' and that was the overture for this first program. The symphony of the evening was the Rachmaninoff No. 2 in E Minor, Op. 27. In the second half of the concert Dr. Stock presented Strauss's 'Till Eulenspiegel', the Rimsky-Korsakoff 'Capriccio Espagnol' and as an extra the prelude to the third act of 'Lohengrin'. This series is under the management of Margaret Rice.

The Wisconsin Symphony, under Dr. Sigfrid Prager, gave their first concert on Oct. 20. The orchestra played works by Brahms, Sibelius, Weber, Mussorgsky and Coates. Jan Peerce, tenor, was the soloist of the evening, singing 'Cielo e Mar' from 'La Gioconda' and 'O Paraiso' from 'L'Africane' and 'Morning' by Oley Speaks. Another feature was the appearance of the young American composer, Arthur Kreutz, who won the Prix de Rome for 1940 with his 'Music for Symphony Orchestra'. Under the direction of the composer the second and third movements of this work were offered.

ANNA R. ROBINSON

MILWAUKEE HEARS RECITAL PROGRAMS

**Roecker and Hutchison Make
Joint Appearance—Two
Series Opened**

MILWAUKEE, Nov. 20.—The Society of Musical Arts opened their series on Oct. 10 with Marian Roecker, contralto, and James Hutchison, pianist. They gave a most interesting and artistic program. Miss Roecker sang songs by Lalo, Vidol, Debussy, Donizetti, Franz, Brahms, Schubert, and a charming group in English. Mr. Hutchison played the Bach-Busoni Chorale Prelude, Beethoven's Sonata, Op. 90, a group of Chopin, 'Auejas a la maja y el Ruisenor' by Granados and a group of his own, entitled 'Nuances de Nuit'.

Walter Liberace, the young Milwaukee pianist who is now starting on a concert tour was heard on Oct. 15 at the Athenaeum. The program was offered by the Sigma Epsilon chapter of Sigma Alpha Iota. Heard were: Scarlatti's Pastorale in E Minor, Sonata in D and Sonata in C; Theme and Variations in C Minor by Beethoven; a group by Chopin; 'Silver Cascade' by Niemann, 'Mouvements Perpetuels' by Poulenc, and two works by Liszt.

On Oct. 22 the Civic Concert Association opened its series with Fritz Kreisler. The violinist played works by Handel, Bach, Bruch, Schubert and many of the lesser pieces always expected of him. The Handel was the sonata in D; the Bach, the sonata in C for violin alone; the Bruch, the first concerto in G Minor. The audience insisted on many encores which were

Opera Guild Gives Second and Third Lectures



Larry Gordon, Staff Photographer

Pitts Sanborn, Opera Guild Lecturer (Center), with Rosa Tentoni, Soprano, and Arthur Carron, Tenor

Virgil Thomson, Who Discussed Mozart, and Frieda Hempel, Soprano, Who Sang Mozart Music

**Sanborn Talks on Verdi, with
Tentoni, Carron and Gauld as
Singers — Thomson Discusses
Mozart and Plays Piano Sonatas —
Hempel Sings Arias and Songs**

THE development of Giuseppe Verdi through fifty years of opera composition was the subject of the second lecture given by the Metropolitan Opera Guild in the Hotel Pierre on Nov. 6. Pitts Sanborn, music critic of the New York *World Telegram*, was the lecturer, and gave an interesting and searching exposition of the composer's operatic career.

graciously given. Carl Lamson was at the piano.

The Festival Singers gave their annual concert on Oct. 17 at the Pabst under their talented director, Thomas H. Stempel. Music of the church dominated the program. The composers for this part were Ippolitoff-Ivanoff, Christiansen, Palestrina, Bach, Gretchaninoff and Romeu. In the secular portion was heard an arrangement of 'Finlandia,' a setting of Sullivan's 'Lost Chord' and the largo from the 'New World' Symphony.

A fascinating and delightful program was given at the Shorewood Auditorium on Oct. 24 by the American duopianists Diefenthaler and Dittl. The pianists demonstrated their co-ordination, fine technique and splendid musicianship in works by Bach and Gluck and an arrangement of the Mozart Sonata in C for two pianos by Mr. Dittl. In the second half were heard the clever 'Pupazzetti' pieces by Casella; 'Hungarian Dance' by Brahms; 'Dedication' by Schumann-Liszt; 'Tears' by Rachmaninoff and 'Scaromouche' by Milhaud.

ANNA R. ROBINSON

Morini Begins Eleventh American Tour

Erica Morini, Viennese violinist, was to open her eleventh American concert tour with an appearance on Nov. 21 for the Ladies' Morning Musical Club of Montreal at the Ritz Carlton Hotel. Miss Morini will be heard this season in more than thirty-five cities from coast to coast, including Jacksonville,

Rosa Tentoni, soprano, sang arias from 'Don Carlos', 'Ernani' and 'Otello', and was joined by Arthur Carron, tenor, in the first love scene from 'Otello'. Mr. Carron also sang the 'Laughing Song' from 'A Masked Ball'. Carlton Gauld, baritone, sang an aria from 'Don Carlos' and the Page's Song from 'Falstaff'. Paul Berl played accompaniments.

Virgil Thomson, music critic of the New York *Herald Tribune*, was the lecturer on Nov. 12, with Mozart as his subject. His remarks dwelt more on the content of the instrumental music and his ideas about interpretation than on operatic aspects, and he illustrated several of these ideas by playing one piano sonata and movements from two others.

Fla.; Reading, Pa.; Grand Rapids, Mich.; Appleton, Wis.; Toronto, Canada; Miami, Fla., and Albany, N. Y. She will give her annual New York recital at Town Hall on Jan. 14, and will be soloist with the New York Philharmonic-Symphony under John Barbirolli, on March 27, 28 and 30. The violinist also will appear as soloist with the Buffalo Philharmonic on Jan. 23, and in March will go to Havana for a series of concerts.

Suzanne Sten to Sing at Colleges

Suzanne Sten, mezzo-soprano, who made her debut with the San Francisco and Chicago Operas this Fall, has an extensive concert schedule for 1940-41, which includes appearances at Oberlin Conservatory, Oberlin, O.; Cleveland, New York, Duluth, Vassar College, Poughkeepsie, N. Y.; Shreveport, La.; Sweet Briar College, Sweet Briar, Va.; Plymouth, Mass., and as soloist with the National Symphony in Washington, D. C., and Baltimore.

Bach Circle Plans 'Members Evenings'

The Bach Circle will hold the first of its 'Members Evenings', a program devoted to madrigals and Elizabethan music, on Dec. 18, when members of the Circle will take part in informal music-making. The Bach Circle Chorus, directed by Robert Hufstader and which will lead the singing, has been engaged for the annual Christmas fete at the Cosmopolitan Club on Dec. 24, and will sing the A Major Mass of Bach in the Town Hall on Jan. 13.

NATIONAL SYMPHONY VISITS BALTIMORE

**Kindler Conducts Orchestra with
Rachmaninoff as Soloist in
His Concerto No. 2**

BALTIMORE, Nov. 13.—The National Symphony, Hans Kindler, conductor, with Sergei Rachmaninoff, pianist, appeared before a record audience that taxed the seating capacity and standee space of the Lyric Theatre on Nov. 5, the occasion being the opening concert of the local subscription series which is under the management of the Bonney Concert Bureau.

The welcome given to Hans Kindler must have been heartening, and the interest shown in the work of the orchestra, with its new personnel, proved that the visits of this group are a definite cultural asset to the local concert schedule. Naturally the presence of the eminent pianist, Rachmaninoff, as soloist and composer, presenting his Concerto No. 2 won the audience to approval that was based upon genuine appreciation.

The orchestra's contributions, 'The American Festival' Overture, by William Howard Schuman, a Corelli Suite for strings, and Tchaikovsky's Symphony No. 3, disclosed constructive work in the newly assembled group and reflected credit upon the conductor.

FRANZ C. BORNSCHEIN

New York Concerts

(Continued from page 24)

of the piano part, but the violinist pursued his way with an unerring feeling for the essential style of the music, while Mr. Rupp proved himself an accompanist of the finest discretion in the second half of the program. The assisting quartet gave the soloist well adjusted co-operation in the Schubert rondo.

A sizeable audience was enthusiastic in its applause approval of Mr. Temianka's playing.

C.

Rose Dirman Gives Recital

Rose Dirman, soprano. Martin Rich, accompanist. The Town Hall, Nov. 16, afternoon:

'Spring' from 'Otho'.....	Handel
'Süsser Trost' Cantata 151.....	Bach
Concert Aria, 'Unglückselige!'.....	Mendelssohn
'O, du der über Alle Wacht' from 'Genoveva'.....	Schumann
'Nachtigallen Schwingen'; 'Es Träumte Mir'.....	Brahms
Barcarolle.....	Strauss
'Le Rossignol des Lilas'.....	Hahn
'Printemps'.....	Auric
'A sa Guitare'.....	Poulenc
'Chanson des Noisettes'.....	Dupont
'The Time of Parting'.....	Hadley
'When I Weary'.....	Chasins
'The Pasture'.....	Naginskis
'Exile', 'Joy'.....	Watts

Miss Dirman, who was heard in the same auditorium two seasons ago and has also made a name for herself in other vocal fields, possesses a very lovely voice well produced. The quality is charming and the texture pure, with high notes well placed. As far as the general mechanics of singing are concerned, Miss Dirman has only one apparent lack, that of not having enough breath support, which results in a scale of smaller calibre than the voice would seem capable of producing.

The Bach Cantata was beautifully sung in every respect. The Mendelssohn concert aria, however, seemed hardly worth the trouble it must have taken to bring it to such a state of excellence. The 'Genoveva' aria, also, did not prove especially rewarding though it was worth hearing. Of the German group, Brahms's 'Es Träumte Mir' was the best: a really beautiful piece of singing and interpretation. The French and English groups had full justice done them. A word of thanks is due Miss Dirman for her unusually good enunciation. Practically every word was understandable.

H.

Hazel Griggs Heard in Recital

Hazel Griggs, pianist. Town Hall, Nov. 17, evening:

Organ Prelude in G Minor.....	Bach-Siloti
Sonata in A Flat Major.....	C. P. E. Bach
Sonata in B Flat Major (K. 333).....	Mozart
Intermezzo in B Minor: Intermezzo in E Minor: Intermezzo in C Major: Rhapsodie in E Flat Major, Op. 119.....	Brahms
'Children's Corner'.....	Debussy
'March Wind'.....	MacDowell
'Young Birches'.....	Mrs. H. H. A. Beach
'The Cat and the Mouse'.....	Copland
Scherzo.....	Griffes

Miss Griggs has appeared in many recitals in New York in smaller auditoriums and at private musical events, but this was



Richard Hale

Hazel Griggs

her first Town Hall recital. From the intelligence with which she had chosen her program it was apparent that she is a musician of imagination, and in her playing also there was ample evidence of sensitivity and responsiveness.

If music history were learned from concert programs (and for the vast majority of listeners it is) one might conclude that the piano sonata began with Mozart and ended abruptly with Brahms. But Miss Griggs went back a step and offered her audience an example of the work of Carl Philipp Emanuel Bach, to whom the sonata form as developed by Mozart and later masters can be traced. In fact, the juxtaposition of the Bach and Mozart works was an admirable program touch. Another element of musical interest was her performance of Brahms's Op. 119. It is very seldom that we hear a group of pieces together as the composer wrote them. But it is only natural that works created at the same period in the composer's life should have an interesting bearing on each other, and Miss Griggs's example is one that others might well follow. The final group bore witness to her interest in American music, which she has made evident at other recitals. The audience was cordial.

R.

Richard Hale Sings in Town Hall

Richard Hale, baritone. Felix Wolfes, accompanist. Assisting artists: Sebastian Caratelli, flute; and Robert Paolucci, trombone. Town Hall, Nov. 16, evening.

'Invocazione di Orfeo'.....	Peri
Sonnet from 'La Vita Nuova'.....	Wolf-Ferrari
'Light, My Light'.....	Carpenter
'Von ewiger Liebe'.....	Brahms
'Der Musensohn'.....	Schubert
'Morgen', 'Heimliche Aufforderung'.....	Strauss
'The Ballad of William Sycamore', 'I Got a Ram, Goliath'.....	Moore
'Les Berceaux'.....	Fauré
'Viens Pres de Moi'.....	Balakireff
'Les Papillons'.....	Chausson
'The Seminarian'.....	Mussorgsky
'Silent Noon'.....	Vaughn Williams
'Epitaph', 'Eight O'Clock'.....	Davis
'Patrolling Barnegat'.....	Bonner
'Death and General Putnam'.....	Damrosch
(Composer at the Piano)	

Mr. Hale, who won high praise as narrator for Prokofieff's 'Peter and the Wolf' during the last two seasons, had not been heard from the recital platform in several years. His return was marked by a large and friendly audience, and (as noted above) by a taxing program. The baritone has a reputation as an actor and his interpretations of declamatory songs more

than justified the appellation. In contradiction to the norm, Mr. Hale did his best singing at the opening of his program. The Peri invocation is particularly suited to his vocal resources, demanding as it does an intense dramatic gift as well as full-blooded tone.

As the evening progressed, it became evident that the singer was not in his best voice. He very probably suffered from a cold, and if so, frequently surmounted the difficulty admirably. The extreme low voice was clouded and unfocused, lacking the volume and sonority it should have had. And although there were times, especially in the French and Russian songs, when his top tones were clear and ringing, they were more usually strained to the breaking point. Progressive hoarseness threatened to spoil the final group and his attack on the top notes of the dramatic 'Death and General Putnam' seemed born of a determination not to fail.

Mr. Hale's program, although interesting, offered too few opportunities for his dramatic singing. The Douglas Moore works, particularly 'I've Got a Ram, Goliath', might have been written for him. Musically they have little to endear them either to the performer or the auditor, but they were the high spot of the evening, so effectively did Mr. Hale interpret them. Mr. Caratelli and Mr. Paolucci did their best with their rather sterile instrumental parts. The lyric flow of German Lieder was little suited to the baritone's talents. Songs like Brahms's 'Von ewiger Liebe' do not stand up well under declamation. However, Mr. Hale approached them intelligently and in the Strauss songs, sang with sufficient richness of tone to warrant the applause they evoked. Mr. Wolfes was an expert and satisfying accompanist.

K.

Busch and Serkin Begin Sonata Series

New Friends of Music, Inc.: Adolf Busch, violinist; Rudolf Serkin, pianist; Town Hall, Nov. 10, afternoon:

All-Beethoven Program	
Sonata in D, Op. 12, No. 1; Sonata in G, Op. 96; Sonata in E Flat, Op. 12, No. 3	

With a noble program, nobly played, Mr. Busch and Mr. Serkin began the cycle of sonatas by Beethoven which they are scheduled to perform for the New Friends of Music. If their interpretations of this initial group of sonatas is a signpost to future performances, then the road winds clearly ahead to unusual heights and rare peaks of artistic revelation.

The program opened with the first of the ten Sonatas by Beethoven followed by the last of his works in that category, giving the audience an opportunity to compare two compositions separated more by their content and construction, than by time.

The collaboration of Mr. Busch and Mr. Serkin was, throughout the recital, almost unmatchable for unanimity of playing and what was more important, singleness of purpose. In structural outline, expression and coloring, the work of each artist complemented that of the other with a rare integrity, with the result that each of the three works was revealed as a symmetrical whole. It is unnecessary to break down performances such as those given by these

(Continued on page 29)

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Orchestral Concerts

(Continued from page 10)

ity of this reading, the controlled fullness of it, marked this performance as memorable. The concluding Haydn Symphony went its accustomed ways with departing players and darkening stage. The untrained listeners applauded before the end, breaking in upon the final passages by the two first-desk violinists, who, nevertheless, played with delicacy and beauty of tone to match the best.

Mr. Kilenyi made his first appearance with orchestra on this occasion and reaffirmed the favorable report of his Town Hall debut. The Liszt concerto offered him ample opportunity to display his fleet finger technique. He will give the work a more comprehensive reading when he has matured and gained more strength, but the evidences of enthusiasm and vigor in his performance were sufficient to war-

rant the applause. As an encore he played Debussy's 'Feux d'Artifice', and he played it magnificently.

K.

Kreisler with Barbirolli

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Fritz Kreisler, violinist. Carnegie Hall, Nov. 14, evening:

'Academic Festival' Overture.....	Brahms
Symphony No. 2 in E Minor.....	Randall Thompson
Violin Concerto in D Minor.....	Beethoven

Mr. Kreisler

Mr. Kreisler had many bows to make and Randall Thompson also was called to the platform to acknowledge the plaudits bestowed upon his symphony. The audience appeared to be intent on making up in the warmth and friendliness of its applause for the nastiness of a very wet and humid night. Needless to say, the damp air was not favorable to accuracy of the strings and Mr. Kreisler had some of the expected difficulties in keeping them in tune. But the Kreisler art and the Kreisler personality exerted in full measure their perennial appeal. Since time out of mind Mr. Kreisler has invested the larghetto of this concerto with a seraphic sort of romance, dream-haunted, wistful, brimful of nostalgia. In the playing was that characteristic something, almost as of tones turned to words, that the Kreisler way of accenting notes within the phrase has long made a hallmark of his style.

Mr. Barbirolli's orchestral accompaniment was an able one. His program otherwise contented itself with the Brahms 'Academic Festival' Overture, which pretty well takes care of itself, and Randall Thompson's spick and span second symphony. The latter withstands rehearsals well, by virtue of the good writing it contains, without asserting any increased emotional power. The symphony moves, it says what it has to say clearly and without wearisome labor and it is not devoid of touches that can be accepted as distinctively "American." Mr. Barbirolli and the orchestra did their full duty by it in a bright and animated performance.

T.

Artur Rubinstein Appears with Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor. Artur Rubinstein, pianist, assisting artist. Carnegie Hall, Nov. 17, afternoon:

'Academic Festival' Overture.....	Brahms
Piano Concerto in G Major, No. 4. Beethoven	

Symphony in E Minor ('From the New World').....Dvorak

This was an auspicious afternoon for everyone concerned. Mr. Rubinstein gave a flawless performance of the Beethoven concerto and Mr. Barbirolli and the orchestra were in best form. Even masters of the piano, like Mr. Rubinstein who always play impeccably, have their special moments and the artist's playing of Beethoven's concerto was truly memorable for its fusion of a magnificent technical equipment with poetic sensitivity of the highest order. So beautifully conceived and executed was his interpretation of the work, that one felt that tension in the audience which is the highest tribute which an artist can receive. Mr. Barbirolli, who is almost invariably at his best in concerto works, was fully in accord with Mr. Rubinstein, and the result was a performance which made the concerto seem like a new work.

Both the 'Academic Festival' Overture of Brahms and Dvorak's 'New World' Symphony were stirringly played by the orchestra. The mellow charm of Brahms's Overture, it must be confessed, is far more ingratiating to listeners today than the rather showy and naïve Dvorak work, but the symphony is still buoyant and exciting in spots. Mr. Barbirolli has ideas of his own about tempi in the 'Academic Festival' Overture, but the music lends itself to a deliberate pace and the rich and meaty tone of the orchestra can be dwelt upon occasionally to no great harm. The audience recalled Mr. Rubinstein many times, and at the end of the program again showed its enthusiasm.

At the Saturday evening concert, the program opened with the Concertino for double string orchestra by Eugene Goossens, which had its first performance by the Philharmonic-Symphony.

S.

New York Concerts

(Continued from page 28)

two artists into separate fragments, to try to take them apart. The inspiration that creates defies such analysis; it is sufficient to sit back and enjoy. For if Beethoven was not mistaken, that was why the sonatas were written. W.

Lhevinne in Recital at Carnegie Hall
Josef Lhevinne, pianist. Carnegie Hall, Nov. 17, evening:

Toccata in C Major..... Schumann
Sonata in F Minor, Op. 5..... Brahms
Twelve Etudes, Op. 25..... Chopin
'The Lark'..... Glinka-Balakireff
'Islamey' (Oriental Fantasy)..... Balakireff

It is always a particularly treasurable experience to hear Mr. Lhevinne play the Schumann Toccata and the etudes in thirds, in sixths and in octaves from Chopin's Opus 25, for his is a super-technique that makes the most formidable difficulties seem like child's play and yet an idealized and idealizing technique. When he plays these compositions one is scarcely conscious, for all the immaculateness and clarity of the performances, that there are fingers at work, so liquidly does the tone flow along, shot through with innumerable glints of color.

And this experience was again proffered the very large audience assembled for Mr. Lhevinne's first recital of the season, and the phenomenal aspect of the playing involved again struck one just as forcibly as if one were encountering it for the first time. The sparkling, rapidly rippled through étude in thirds had to be repeated before the pianist could proceed, and it was played even a shade faster the second time, while the audience tried its best to have the others, also, repeated, though in vain. The double octaves in the B minor study were as fluent at a breath-taking speed as if the pianist had had four hands, each playing a single line of notes. Especially memorable performances were given also of the F minor étude, the E minor, with the E major melody floating on flowing arpeggios, the so-called 'Butterfly' and the A minor, No. 11.

Mr. Lhevinne's playing of the Glinka-Balakireff 'Lark', with its songful beauty and the scintillating brilliance of its cadenzas, was another miracle in dissipating all consciousness of the digital implements, and when the 'Islamey', long one of the artist's most imposing war-horses, was once more transformed into a barbaric orgy of gorgeous color the audience's enthusiasm knew no bounds. The Brahms sonata, however, proved to be less congenial territory for the Russian pianist. Apart from the spiritedly projected scherzo the work was read in a somewhat tentative manner, the three larger movements lacking the cohesiveness necessary to preserve their spacious architectural dimensions intact.

For his after-program, Mr. Lhevinne, deaf to the shouted requests for the Strauss-Schulz-Evler 'Blue Danube', confined himself to Debussy's 'Brûvères' and 'Poissons d'or', both played with great sensitiveness and beauty of tone, Chopin's preludes in F major and B flat minor, the latter affording another amazing exhibition of fleet fingers musically employed, and the Schumann-Tausig 'Der Contrabandist'. C.

Robert Bostwick Sings in Carnegie Chamber Music Hall

Robert Bostwick, baritone, gave a recital in the Carnegie Chamber Music Hall on the evening of Nov. 13, with Frank Chatterton at the piano. Beginning with an aria from Bizet's 'The Fair Maid of Perth', Mr. Bostwick established himself as a careful and sincere singer. A somewhat stereotyped German group included Lieder by Schubert, and Brahms, also Grieg's hack-

neyed 'With a Water Lily'. An early Italian group following, was well given, and after the intermission 'It is Enough' from 'Elijah' had a good performance. Songs in English by Mitchell, Munro, Mana-Zucca, Holst, Cowles, Church and Foster completed the list. The audience was a numerous one and very appreciative. N.

Ada MacLeish and Ralph Kirkpatrick Give Recital

The second recital of a series presented by the Friends of the Dalcroze School for the benefit of the scholarship fund of the school was given by Ada MacLeish, soprano, and Ralph Kirkpatrick, harpsichordist, at the Carnegie Chamber Music Hall on the evening of Nov. 4. Mr. Kirkpatrick, who arranged the series, had chosen a program of English songs and harpsichord music ranging from the time of Elizabeth to the end of the Eighteenth Century.

Mrs. MacLeish sang the lyrics with a clarity of diction which did full justice to their beauty. The recital began with three Shakespeare songs: William Byrd's setting of 'O mistress mine'; John Wilson's 'Take, O take those lips away'; and Thomas Morley's 'It was a lover and his lass'. Four lute songs followed, charming works by Ferrabosco, Dowland, Campion and Rosseter. These songs belong to that happy period when music and poetry were completely one. Mr. Kirkpatrick played two solo groups during the course of the recital, the first including pieces by Morley, Gibbons and Farnaby and the second consisting of a brilliant 'Lesson VIII' by James Nares. Among the most delightful songs were four by Henry Purcell, which Mrs. MacLeish sang with just the right touch of humor and insight. The audience was enthusiastic throughout the evening. S.

Gayle Peters Gives Second Recital of Mwalimu Series

The second of a series of recitals sponsored by the Mwalimu School was given by Gayle Peters, Negro baritone, in Steinway Hall on the evening of Nov. 10. The program included arias from 'The Messiah', 'Tannhäuser' and 'Hérodiade' as well as German songs by Beethoven, Schumann and Brahms, and a group in English by Felman, Wendt, Tyler, Burleigh and Still. Mr. Peters disclosed a voice of good quality and sang with excellent artistic intention. The accompaniments were played by Manet Harrison Fowler. N.

Tuthill Oratorio Society Gives Parker Work

The Tuthill Oratorio Society, James A. Brown Tuthill, conductor, gave a performance of Horatio Parker's 'The Legend of Saint Christopher' in the Carnegie Chamber Music Hall on the evening of Nov. 7. The soloists were Edward Jones, treble; Grace Marshall and Virginia Osborn, sopranos; James Coke Curtis and Carl Nicholas, tenors, and Gordon Gifford, baritone. Alice Wightman was accompanist. Mr. Tuthill's small chorus did excellent work and gave an interesting performance of the oratorio which drew a ready response from a capacity audience. The soloists were all capable and performed their parts creditably. N.

Friendship House Series Begun

Marita Farell, soprano; Robert Goldsand, pianist; Roman Totenberg, violinist; Fritz Magg, cellist; Kurt Adler and Adolf Baller, pianists. Program of Czech-Slovakian music. Friendship House, Nov. 5, evening:

Sonatina in G, Op. 100..... Dvorak
'Un poco triste'; Burlesque..... Josef Suk
Mr. Totenberg
Largo and Presto from Sonata No. 4..... G. Benda
'Le désir'..... J. H. Vorisek
Czech Dances..... Smetana
Polka Martinu
Mr. Goldsand
Aria from 'The Bartered Bride'..... Smetana
Aria from 'Tenufa'..... L. Janacek
Aria from 'Rusalka'..... Dvorak
Lullaby (Czech Folksong)
Three Slovakian Folksongs
Miss Farrell
Trio, Op. 90 ('Dumky')..... Dvorak
Messrs. Totenberg, Magg and Baller

With this program the music department of Friendship House inaugurated its projected series of bi-monthly concerts of

(Continued on page 30)

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ROOSEVELT HEARS ARTISTS IN RECITAL

Kreisler and Templeton Play for President at Press Club in Washington

WASHINGTON, D. C., Nov. 20.—Fritz Kreisler and Alec Templeton, scheduled for recitals in Constitution Hall on Nov. 12 and 13, respectively, appeared together a few nights earlier in a program for the President of the United States.

The two artists, who flew to Washington on the same plane were heard at the National Press Club's annual Founder's Day dinner at which President Roosevelt was honored guest. Kreisler and Templeton both gave half-hour programs in which they presented selections they have made famous. The violinist played his 'Caprice Viennois', the 'Old Refrain', and 'Londonerry Air', while the pianist played his burlesque on grand opera, and also a group of impressions and impersonations.

Three nights later Kreisler made his annual recital appearance in Constitution Hall on Mrs. Dorothy Hodgkin Dorsey's concert series. The audience that filled the hall was exceptionally enthusiastic. Assisted by Carl Lamson at the piano, he played sonatas by Handel and Bach, the Bruch G Minor Concerto and transcriptions of Schubert, Brahms, Dvorak and Cyril Scott.

Templeton, whose program the following night brought him before a Washington audience for the first time, found a reception that, beginning with cordiality, rose to one of wild cheering. The "serious" part of his program included the Beethoven 'Moonlight' Sonata, a Lully-Templeton Prelude, Bach's 'Jesus, Joy of Man's Desiring' as arranged by Myra Hess, Preludes by Rachmaninoff and Prokofieff, and two Debussy selections. The concert was under the sponsorship of Constance A. Snow and Helen Fetter Cook.

JAY WALZ

SZIGETI TO APPEAR WITH NEW JERSEY MEN

Violinist to Be Soloist with Symphony Led by Weissmann at Second Pair of Concerts

Joseph Szigeti will appear as soloist at the second pair of concerts of the New Jersey Symphony, to be held at the Orange High School on Dec. 2 and on Dec. 3 at the Mount Hebron Junior High School, Montclair. Frieder Weissmann, now in his second year as leader of the orchestra, will conduct.

Of special interest to patrons of the orchestra will be the appearance of Russell B. Kingman of Orange as soloist at these concerts. Mr. Kingman will play the Adagio from Schumann's 'Cello Concerto in A Minor, for which he has transcribed a chorus of women's voices. The chorus and the orchestra will support Mr. Kingman's performance of this selection. Mr. Kingman retired several years ago from the presidency of the Orchestra Association, which was assumed by Charles E. Arnott.

CHORUS OPENS SEASON

Indianapolis Maennerchor Heard Under Clarence Elbert

INDIANAPOLIS, Nov. 20.—The Indianapolis Maennerchor opened its season on Nov. 2 at the Athenaeum under the direction of Clarence Elbert. The soloist was Lawrence Salerno, baritone. For the first time in the history of this

OPENING TENTH YEAR

The National Symphony of Washington, D. C., Is Greeted by an Audience of 4,000 at the First Concert of the Season in Constitution Hall. The Picture Was Taken Just as Sergei Rachmaninoff Sat Down at the Piano to Be Soloist in His Second Concerto. Hans Kindler, Conductor, Is Standing at the Left of the Piano



Joseph McCoy, Washington Post

organization, the choruses were sung in English. The chorus, numbering about seventy-five, sang works by Gaines, Purcell, Buck, Protheroe, Fischer, Burleigh, Dix and Schubert-Liszt. Mr. Salerno sang works by Bizet, Tosti, Charles, Wolfe, Clarke and Penn.

The duo-pianists Marian Laut and Louise Swan; Edna Tyne Bowles, contralto; Charles Hamilton, tenor, with Mrs. Russell Paxton as accompanist were heard at the North Methodist Church recently.

P. S.

New York Concerts

(Continued from page 29)

European and American music. It provided an interesting cross-section of the creative work of Czech and Slovak musicians, from Georg Benda, a contemporary of Haydn, to the present-day Martinu, with the pre-eminence of Smetana and Dvorak remaining unchallenged, albeit the aria from Janacek's 'Jenufa' was one of the most impressive of the vocal numbers. Miss Farell entered into the mood of each of her songs with fine interpretative discernment and used her bright, warm voice with telling effect. Among the folksongs the Czech 'Lullaby' was sung with special charm.

Mr. Goldsand played with his familiar technical facility and musical appreciation, dispatching the Smetana and Martinu dances with great verve and brilliance. That he did not make the pallid 'Le Désir' of Vorisek, who is supposed to have influenced Schubert, more convincing was no fault of his. Mr. Totenberg, with Mr. Adler at the piano, delivered the Suk music with great zest after a rather tentative reading of the Dvorak Sonatina, and he and his associates closed the program with a highly spirited performance of the 'Dumky' Trio. Mr. Adler was a helpful accompanist to both Miss Farell and Mr. Totenberg.

C.

Harry Aronson Plays at MacDowell Club

Harry Aronson, pianist, gave a recital in the auditorium of the MacDowell Club on the afternoon of Nov. 17. His program included two Bach Preludes and Fugues, a Beethoven Sonata, the Brahms D Major Ballade and Chopin's B Minor

Scherzo. Following the intermission he offered works by Lambert, Rolland, Weber and Chopin.

N.

Ralph Kirkpatrick Gives Third Recital

Ralph Kirkpatrick gave the third and last of a series of recitals of harpsichord music sponsored by the Friends of the Dalcroze School, in the Carnegie Chamber Music Hall on the evening of Nov. 8. The program consisted entirely of works by Johann Sebastian Bach. The first part included the Partita No. 3, in A Minor, and the 'Italian' Concerto. The second half of the program was taken up by the 'Goldberg' Variations which are seldom heard on the instrument for which they were written. Mr. Kirkpatrick gave a well-rounded performance of the somewhat lengthy work, but the Partita seemed the most interesting of the compositions offered.

N.

Erna Jonas Plays at Barbizon-Plaza

Erna Jonas, pianist, gave her second New York recital in the Barbizon-Plaza on the evening of Nov. 8. She played Haydn's F Minor Variations, Schubert's A Flat Impromptu, the charming Mozart A Major Sonata, works by Chopin, Mendelssohn, Rachmaninoff, Debussy, Liszt and Emil Sauer, with whom the pianist studied in Vienna.

D.

'Classic Varieties' Begin

The first of three 'Classic Varieties' was given in the Mecca Auditorium on the evening of Nov. 17. The program, of interminable length, was late in beginning and included a miscellaneous list of twenty-two numbers, then, following a twelve-minute intermission, Wolf-Ferrari's one-act opera, 'The Secret of Suzanne' was given.

Those taking part in the first half of the program included Lowell Patton, organist; Emilia del Terzo, pianist, who also played accompaniments for a coloratura soprano named Arlene de Faye. Felix Robert Mendelssohn, cellist, then played three works accompanied by Norman Secon; and Hendrik Mondi, baritone, sang a group of five works with Carl Goldner at the piano. Harold Henry, pianist, closed the first part with a group of six works.

Taking part in the Wolf-Ferrari opera were Leonora Corona, soprano, formerly of the Metropolitan; Robert Nicholson, baritone, once of the Metropolitan's Spring seasons, and Nat Burns in the silent role

of Sante. For some unknown reason the original names of the characters were altered to 'The Madame'; 'The Master' and 'The Butler'. Herman Chaloff and Messrs. Goldner and Patton provided piano and organ accompaniments. D.

De Basil Ballet Russe

(Continued from page 22)

appearance of the God of the Sea. Protée appears and dances, but eluding their questions, leaps back into the sea. The movement throughout has great plastic beauty and it turns ballet technique to fine use in creating the atmosphere of archaic sculpture and dance. Miles, Osato, Denisova, Moulin, Svetlova and Bouina danced excellently, and Mr. Lichine was in best form, though his choreography for himself might well sustain a greater dignity.

The evening opened with 'The Hundred Kisses' with Irina Baranova as the Princess and Paul Petroff as the Prince, and other roles taken by Boris Belsky, Roman Jasinsky, Yura Lazovsky and Serge Ismailoff. Neither the choreography of Nijinsky nor the music of d'Erlanger have worn too well, and the scenery and costumes of this ballet need replacing.

In the performance of 'Prince Igor', which closed the evening, Tamara Grigorieva danced the Persian Slave, Tatiana Leskova the Polovtsien Girl, and Yura Lazovsky the Polovtsien Warrior. The orchestra under Antal Dorati was in general satisfactory, ballet standards considered, and the audience recalled the dancers to the stage many times.

Balanchine's 'Cotillon' Is Seen

George Balanchine's provocative ballet 'Cotillon' entered the repertoire on the evening of Nov. 15. It is a subtle and extremely tenuous work, which has to be performed flawlessly if it is to hold the attention of the observer. The performance on this occasion was too loose to do the work justice; it will doubtless improve with repetition. And incidentally, Tamara Grigorieva, who has done excellent work in other ballets, is totally unsuited to the role of Fate, and Paul Petroff fails to capture the tense spirit of the duet.

Other works seen in the course of the first two weeks of the season were Massine's 'Ballet School' and Fokine's 'Schéherazade', in a version personally supervised by its creator.

PHILADELPHIA CLUBS LAUNCH ACTIVITIES

Music Teachers Group Begins Its Fiftieth Year—Matinee Musi- cale Holds Luncheon

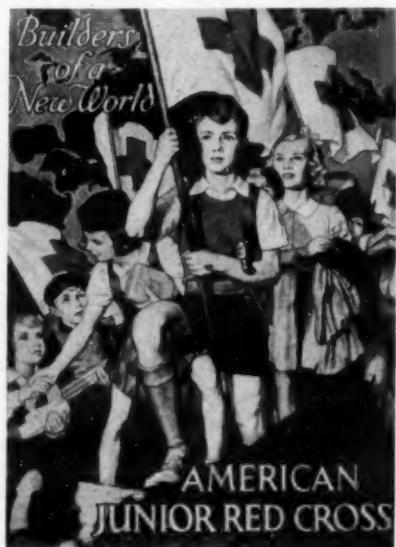
PHILADELPHIA, Nov. 20.—The Philadelphia Music Teachers Association launched its fiftieth consecutive season with a dinner in the Hotel Belgravia on Oct. 22. Lewis James Howell, the organization's new president, spoke on the plans for the year and there was an address by Dr. Douglas Stanley on "The Science of the Voice," followed by an open forum.

The Matinee Musical Club held its annual luncheon with several hundred members and guests present, in the Bellevue-Stratford on Oct. 29, inaugurating the organization's forty-seventh season. The club's president, Julia E. Williams, presided, and the principal speakers were Dr. Randall Thompson, director of the Curtis Institute of Music, who discussed "Music Lovers and Music Makers" and Nyan Watts-Stephens, heard on "The European Situation as It Affects America." A program was provided by the club's vocal and string ensembles with Nicholas Douty directing, and soloists, including Ethyl S. Littlehales, soprano, and Katherine Welsh and Lillie Holmstand Fraser, contraltos.

The Philadelphia Music Club launched its 1940-41 season in the Bellevue-Stratford ballroom on Nov. 5 with a reception for the organization's new president, Lena Blanche Jones, and a musical program which featured several Lee Wade Memorial Contest winners, including Sylvia MacDonald Merrill, soprano; Elizabeth Gittlen, pianist; Clara Zager, violinist, and Thomas Perkins, baritone. The program also offered the Cowanova Ballet in dances to the music of Tchaikovsky's 'Nutcracker' suite.

The Duo Music Club held its season's first meeting and concert in the Hotel Walton on Nov. 14. Taking part were Thelma Davis, contralto; Ruth Burroughs, pianist; and the Howell Trio, consisting of Nina Prettyman Howell, violin, Irene Hubbard, 'cello, and Jean Howell, piano. Lewis James Howell spoke on 'Ascap vs. B. M. I.'

'The Ballad of Judas Iscariot' by Richard Purvis, graduate of the Curtis Institute of Music, was given a premiere in Saint James's P. E. Church on Nov. 3. Mr. Purvis, organist and choir-master of the church, directed. The performance engaged chorus and four soloists: Velma Godshall, soprano; Veronica Sweigart, contralto; John Toms,



tenor; and Howard Venderburg, bass. The accompaniments were played by John Cooke, organist; Marguerite Kuhne, violinist; Marjorie Tyre and Reba Robinson, harpists, and David Sluptin, celesta. Mr. Purvis's 'Mass of Saint Nicholas' was presented in the Second Presbyterian Church on Nov. 10 under the direction of Alexander McCurdy.

WILLIAM E. SMITH

TOLEDO PLAYS HOST TO OHIO MUSIC CLUBS

Raudenbush Addresses Annual Meeting—Peristyle and Museum Series Open

TOLEDO, Nov. 20.—The need for civic music organizations over the country to provide professional opportunity for trained musicians outside the few large music centers was emphasized by Dr. George King Raudenbush, conductor of the Toledo Symphony, in a forceful talk before members of the Northwest district of the Ohio Federation of Music clubs at its annual meeting on Oct. 30.

His discussion was one of five offered on the subject, 'The Future of the Musician'. Other speakers were E. L. Bowsher, superintendent of Toledo schools; Russell Gohring, program director of WSPD; Marguerite Howard, club editor of the Toledo Times; and Mrs. Robert Witchner, president of the Toledo Educational Women's chorus.

The music program for the meeting, which was under the direction of Mrs. William G. Wandel, president of the Northwest district, was furnished by Mary Emily Harder, 'cellist representing the junior clubs; Miriam Berg, contralto of Cleveland, 1940 winner of the Great Lakes district of the young artists' contest; Jean Pfaender, pianist, and A. Beverly Barksdale, basso of the Toledo Museum of Art faculty.

Chasins Opens Series

Abram Chasins, pianist, opened the free educational series of the Museum, on Oct. 17. His program presented the C Minor Fantasia of Mozart, the Chromatic Fantasy and Fugue of Bach, and the third Beethoven piano concerto, in C Minor. For the last, Mary Van Doren, director of Museum music, was at the second piano.

The Don Cossack chorus opened the main Peristyle series of the Museum of Art on Oct. 18 with an effective program composed principally of Russian songs. On Oct. 20 Mr. Barksdale made his first formal appearance since joining the faculty of the Museum this year. His program included songs by Purcell, Handel, Mozart, Beethoven, Schubert, Richard Strauss, Wolf, Rhené-Baton, and a group of Negro spirituals. Mrs. Barksdale was the accompanist.

The Philadelphia Orchestra, which offered the second concert in the Peristyle series on Oct. 30, was again enthusiastically received. Eugene Ormandy led his forces through a musically satisfying program which included dances by Corelli for string orchestra, the First Symphony of Sibelius, played in honor of the composer's seventy-fifth birthday, Debussy's 'Printemps' suite, and excerpts from Wagner's 'Die Meistersinger'.

Fritz Kreisler, violinist, was warmly welcomed in Toledo on Nov. 4 after an absence of seventeen years. He was presented by Mrs. Florence Hineline in a downtown theatre.

M. K. B.

ILLINOIS SYMPHONY BEGINS FIFTH SERIES

Pattison Is Soloist Under Ralph Rose—Vaughan Williams's 'Job' Performed

CHICAGO, Nov. 20.—The Illinois Symphony opened its fifth season of downtown concerts on Oct. 28, in the Studebaker Theater. Ralph Rose was guest conductor, and Lee Pattison, piano soloist.

The playing of 'Job', A Masque for Dancing by R. Vaughan Williams, filled the entire post-intermission part of the evening. Its many undoubted merits were conspicuously in evidence. Herman Clebanoff, concertmaster of the orchestra, played a charming solo in the course of the work.

Lee Pattison was heard in Beethoven's monumental Concerto No. 4 for piano and orchestra. His approach was business-like and his grasp of the concerto firm, but his interpretation was perhaps a little lacking in warmth.

The program opened with Handel's 'Water Music' arranged by Sir Hamilton Harty.

R. B.

Local Soprano Soloist

The Illinois Symphony Orchestra moved back to its former home, the Great Northern theater, for the concert on Nov. 4, Ralph Rose continuing as guest conductor.

Henrietta Chase, Chicago Opera Company soprano, increased esteem for those who have enjoyed her singing heretofore, by her excellent interpretation of an aria from Mozart's 'Don Giovanni', and songs by Wolf and Marx, as soloist with the orchestra, Mr. Rose supplying sympathetic accompaniments.

Two works new to Chicago were introduced: Concerto Grosso, 'Autumn', from Vivaldi's 'The Four Seasons' transcribed by Molinari, and 'Two Choric Dances' by Paul Creston. A Symphonic Intermezzo by Florence Galajikian, which won a National Broadcasting company orchestral award in 1932, was also an important feature of the program. Mr. Rose conducted with comprehensive thoroughness. His reading of Mozart's Symphony No. 38, in D Major (K. 504) was excellent.

C. Q.

On Monday, Nov. 11, the orchestra drew what must have been the tiniest audience in its history.

The program opened with Arnold Bax's 'Overture to a picaresque Comedy'. This was followed by Emerson Whithorne's Symphony No. 2. This was the first performance of the work in Chicago.

Margaret Jean Cree, 'cellist, appeared as soloist in Tschaikowsky's 'Variations on a Rococo Theme'. Miss Cree possesses poise and dependable technical resources. The program closed with the Polovetian Dances from 'Prince Igor' by Borodin.

R. B.

Reginald Stewart on Tour

Reginald Stewart, pianist, and permanent conductor of the Toronto Philharmonic, is at present touring the middle Western states and Canada. He has given recitals in Lincoln, Neb., and in Winnipeg, and will appear in Edmonton, Saskatoon, and other Canadian and American cities. At the conclusion of his tour he will return to the East to conduct four broadcast concerts in Detroit, and will make a recital tour of Eastern cities, including New York.



TO SING WITH INDIANAPOLIS SYMPHONY

Ernest McChesney, tenor, will be soloist with the Indianapolis Symphony under the baton of Fabien Sevitzky on Dec. 30, singing the title role in Gounod's opera 'Faust' in a concert performance of that opera. Also included among his December engagements is an appearance with the Bridgeport, Conn., Choral Symphony Society, when he will be soloist in Bach's 'Christmas' Oratorio. He will also appear as guest artist with the Hartford Choral Club, will give a recital in Augusta, Me., under the auspices of the Community Concert Association of that city, and sing as guest soloist with the Mendelssohn Club of Albany, N. Y. In February, Mr. McChesney will make another transcontinental tour, appearing in Canada and states along the Pacific Coast.

Elsie Houston Under Willmore and Powers Management

Elsie Houston, Brazilian soprano, who recently appeared at the Brazilian Music Festival at the Museum of Modern Art, is now under the management of Willmore and Powers.

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Bridgeport Gets New Auditorium and Art Center



Corbit's Studio, Inc.

Architect's Drawing of the Auditorium and Art Center Given to the City of Bridgeport by the Late Jacob Klein and Rachel R. Klein and to Be Devoted to "Good Music, Art, the Drama and Culture". The Architect is Leonard Asheim

BRIDGEPORT, CONN., Nov. 18. **S**EVEN years after his death, the dream of Jacob B. Klein and his wife, Rachel R. Klein, has come true. By their generous gift, Bridgeport now has a beautiful Auditorium and Art Center, modern and complete in every detail.

The dedication ceremony, sponsored by the present board of trustees, Milton M. Klein, Walter B. Lasher, George H. Woods, Elmer H. Havens, Mrs. Fred E. Lacey, Jasper McLevy, Richard Oppel, James C. Shannon, Sanford Stoddard and Lucien Warner, was held on the evening of Nov. 8 and was attended by a large audience of city officials, musicians, and their friends. The program was simple and impressive.

Bridgeport Symphony Plays

The organ prelude, played by Mrs. Elmer Beardsley, dean of Bridgeport organists, was followed by the singing

of 'The Star Spangled Banner' by the audience, accompanied by the Bridgeport Symphony. The singing of our National Anthem, for the first time within the walls of the new auditorium was most inspiring. The Bridgeport Symphony, an orchestra of eighty musicians, then played the Overture to 'Russlan and Ludmilla' by Glinka. The Rev. James H. Killian, Pastor of St. Mary's Church, made the invocation. The Rev. William Horace Day, Pastor Emeritus of the United Congregational Church of Bridgeport, guest speaker, and a friend of the late Jacob Klein during his lifetime, spoke feelingly of Mr. Klein's character and generous loyalty to the city of his birth.

The orchestra under the direction of Frank Foti, conductor, played the Andante from the Fifth Symphony by Beethoven and 'March Slav' by Tchaikovsky, which was followed by an address by the Honorable John A. Cornell,

Judge of the Superior Court of the State of Connecticut. Catherine Russell, soprano, sang the 'Alleluiah' by Mozart and 'The Lord's Prayer' by Malotte, accompanied by Adelaide Zeigler Cohan at the piano.

In his speech of dedication, Milton Klein, brother of the donor of the building, thanked the trustees for their splendid work, complimented the architect, Leonard Asheim, and directing that the use of the building be devoted to "good music, art, the drama and culture," handed the key of the auditorium to the Mayor, the Honorable Jasper McLevy. Mr. McLevy accepted the gift for the City of Bridgeport and expressed the gratitude of the citizens. A selection of Spirituals by a group of colored singers preceded the benediction by Rabbi Aaron M. Kamerling.

The dedication closed with the singing of 'God Bless America' by the audience.

LOCAL ENTERPRISES OCCUPY LOS ANGELES

Opera Performances Announced and Orchestral Concerts Are Scheduled

Los ANGELES, CALIF., Nov. 20. Grand opera is far from dead here. Richard Lert is preparing a group of young singers for a presentation of Mozart's 'The Marriage of Figaro' in English with theatrical trimmings by George Huston in the Pasadena Playhouse Dec. 15. Albert Coates and Vladimir Rosing have announced several operas to be given in co-operation with the WPA.

The WPA Southern California Orchestra has given two concerts recently in the Embassy Auditorium, conducted by James Sample. He includes an American work on each program. On Nov. 6, it was Harl McDonald's 'Rhumba'. On Nov. 13, Dr. Wesley La Violette conducted his Symphony No. 1, dedicated to 'Shasta'. Soloists were: Dalies Frantz, who gave a brilliant performance of a Liszt concerto and Dorothy Wade, a child-violinist who played the Beethoven Concerto with courage, ingratiating tone, and very special skill.

McDonald's 'Rhumba' is well known here through performance by the Los

Angeles Philharmonic and is well liked. Dr. La Violette, who came down from San Francisco for the concert, is not at his best, conducting. His symphony is much too long, wanders about in search of a melody and is neither harmony nor dissonance, but a mixture without dramatic opposition and with far too much repetition.

Werner Janssen has announced a Sinfonietta series of four concerts beginning in January in the Wilshire-Ebell Theater with thirty-six men, carefully chosen for excellence in a classical and modern chamber-orchestra repertoire.

A program of but a few of the 550 works written by James H. Rogers, the eminent composer-organist-critic who has retired to live in Pasadena, attracted wide interest among the musicians of Southern California churches. It was given in the First Congregational Church and attracted a large audience. Allan Lindquist was the soloist and the Wolf Choir sang.

The compositions of Vernon Leftwich have been heard to advantage in two concerns recently. A young Negro soprano, Ruby Elzy, a member of the original 'Porgy and Bess' company, sang here Nov. 1, and made a decidedly good impression. Mozart, Gluck, Schubert and Brahms fared as well as the spirituals by Hall Johnson and Lawrence Brown, for she has voice and schooling. **ISABEL MORSE JONES**

PITTSBURGH GROUPS BEGIN MUSIC SERIES

Suzanne Bloch Appears Before Educators Club—Castagna Heard in Recital

PITTSBURGH, PA., Nov. 20.—Suzanne Bloch gave an interesting recital of Sixteenth and Seventeenth Century music recently for the In and About Pittsburgh Educators' Club, illustrating upon virginal, lute and recorder.

The opening concert of the season at the Young Men and Women's Association introduced Bruna Castagna to Pittsburgh. She sang arias from 'Carmen', 'Il Trovatore', Rossini's 'Italians in Algiers' and songs by Massenet, Respighi and Hageman. Miguel Sandoval was the accompanist.

Fritz Kreisler's annual recital under May Beagle's management was as popular as ever. A Bruch Concerto, two movements from a Bach sonata for unaccompanied violin, a Handel sonata, and the usual Kreisler arrangements made up the program. Carl Lamson accompanied.

The 'Barber of Seville' company under Giuseppe Bamboschek and including Hilde Reggiani, Armand Tokatyan, John Gurney and Pompilio Malatesta amused the audience with its comedy

rather than its good singing. Mr. Gurney was by far the best cast of the company.

Dr. Harvey B. Gaul spoke in Wheeling for the Civic Oratorio Society recently, as an introduction to the organization's performance of Handel's 'The Messiah' on Dec. 8 under Anna Hilton Power.

The Art Society opened its sixtieth season with a recital by Jarimila Novotna, who sang a conventional program and some charming Czech folk tunes.

Metropolitan Quartet Heard

On May Beagle's series of concerts was presented the Metropolitan Quartet, Rose Bampton, Helen Olheim, Charles Kullman, and Julius Huehn, in an operatic program with quartets, trios, duets and solos from Beethoven to Mascagni and Giordano. Judging from the many encores, all the singers, especially Julius Huehn (this is his home town) were exceedingly popular. Stuart Ross was director and accompanist.

Nicolo Moscona, bass-baritone of the Metropolitan Opera, sang an excellent program for a Greek charitable club early in October, giving us opportunity to hear some fine Greek folk songs.

Like the Pittsburgh Symphony Society, the Pittsburgh Opera Society has begun in a modest way to make opera popular locally. Vladimir Bakaleinikoff recently directed a performance of Mozart's 'The Marriage of Figaro'. By skillful arrangement, the simple staging of the comedy was easily maintained in lovely Carnegie Music Hall; players from the local orchestra lent their aid, and the singers included many younger local aspirants to operatic honors. The improvement over last year's 'Tales of Hoffmann' was notable. 'Mignon' is in study now for next Spring.

President Day at the Tuesday Musical Club brought Genevieve Rowe, soprano, winner of Federation and MacDowell Club prizes.

A recital by Dorothy Maynor, including a wide range of music, from German Lieder and Negro Spirituals to the most demanding of operatic works, made the Mosque fairly ring with enthusiasm for this beautiful voice. It was the fourth event in May Beagle's series.

The New Friends of Music opened their present season's activities with a program by the Budapest String Quartet assisted by William Primrose, violist. Two Mozart quintets and Roger Sessions's string quartet were played.

Geraldine Farrar's lecture-recital at the Twentieth Century Club brought this gracious person to us in another role.

J. FRED LISSFELT

Schuster Obtains Citizenship Papers

Joseph Schuster, solo 'cellist of the New York Philharmonic-Symphony, took his final oath of citizenship on Nov. 18 before Judge Samuel Mandelbaum of the U. S. District Court, thus making the roster of the orchestra 100% complete in the matter of U. S. citizenship. Mr. Schuster took out his first papers shortly after arriving in this country from Germany six years ago. Also on hand to receive their final papers from Judge Mandelbaum were Mrs. Schuster, who is a niece of the eminent pianist, Artur Schnabel, and Arpad Sandor, friend and accompanist of Mr. Schuster, who came with him to America. Not only are all members of the Philharmonic-Symphony now American citizens but approximately one-third of them are native-born Americans and twenty-one of these are native New Yorkers as well.

Musical America's Educational Department

TRAINING CHORAL GROUPS ANALYZED BY DR. WILLIAMSON

Singers Must Acquire Three Virtues: Legato Line, Accuracy of Intonation and Fine Phrasing

By DR. JOHN FINLEY WILLIAMSON

HERE are three virtues that our choral groups today must possess if they wish to challenge the average young man or woman who comes from a good high school choir. First, the choir must have the legato line with the shading of the violin. Second, the group must sing in tune, and third, the group must have beautiful phrasing.

In our choirs today, too often we sing as if we were all trying to imitate bass drums. This gives an unpleasant, forced quality, and as a result, there is not a legato line. The violinist is the best example for the choir. The tone is always moving forward, whether it is soft or loud, and forward movement in tone is developed through the shading of the violinist. Choirs must accept this same standard. Each choirmaster should listen to string quartets and great violinists. If necessary, the choirmaster should play the records over before going to rehearsal and carry this idea to his choir. A new beauty will come into their singing.

The second point of tuning is the cardinal principle of string quartet work. Yet the average group singing in church on Sunday morning never tune. Every instrumentalist knows he will not be countenanced for a minute if he plays out of tune. Choirs must accept this standard. It is a simple thing to do if at the beginning the choirmaster will allot about one-fourth of the rehearsal time to tuning. After good pitch becomes a habit, that time can be shortened. When the group learns to tune, the reading of the individuals will also be improved as each will soon learn to sense pitches and learning new music will be simplified.

The secret of great art lies in beautiful phrasing. Too often, however, choirs think phrasing means marking a place to take a breath. They count so many beats to a bar and let it go at that. The mood that the composer tried to create is the important thing to create through the phrase, not the time value of each note. As soon as a choir gets a sense of the longer line, it will realize that there is a joy in creation in singing that will bring to each individual in the group a new understanding of beauty in singing. With that new understanding will come a desire for better music.

Choirs Must Aid in Developing American Music

We have great composers in America. We must help develop our own American music. If the choirs do not play their part in this, our music will become instrumental and tend toward being mechanical. Wagner once said, "No matter how great the composer, he must never leave the standard set by the human voice." Our choirs can help keep our music singing if they will learn to shade, to sing in tune, and to keep beautiful phrase lines. They will inspire our composers to create greater music. We all together, creator and re-creator, can work together to make America the musical nation that it must be.

The leader of choirs must also realize that his task has to do with the leisure time of the nation. We can take two viewpoints of leisure time—physical and spiritual. Both are necessary but if we as a nation were to go entirely to the development of playgrounds and sports, we would soon become a nation of prize fighters and champions of all sorts. We develop the physical so it may serve the mental and spiritual. This fact must not be forgotten.

If the choral master can show to the factory owner that he can, through creation of beauty, build character, and through the development of character help individuals to do better work, the whole community is improved.

One of the greatest choirs I have ever heard was made up of share croppers in the South. The aver-



Dr. John Finley Williamson

age age of the group was sixteen, and most of them were up at five in the morning to start their ploughing and they walked two or three miles to rehearsal each night. They had no money to buy music, just enough to buy one copy and memorized everything. That choir is changing the lives of that entire community. If our industrialists can learn that singing will make better workers; if our educational leaders can learn that, to develop a well molded line in tune in a beautiful phrase has to do with art and that art has to do with the highest development in man; if our church leaders can learn that music has a spiritual message that is almost akin to religion, then music will have a vital place in our American life. The choral master can give it that place. Our problem in America is not that of making a living; it is a problem of learning to live and we can be leaders in helping solve that problem.

Music Belongs to the Many

If music is an art that has a universal message, it does not belong to the few. It is the property of the many. Most of us who love music are inclined to forget this fact. We hear the great symphonies, we hear the great artists, we enjoy opera, and lose sight of the fact that if music as an art has a universal message, it must be brought to every citizen in our land. This can only be done through active participation. An increasing number of us must hear great music but our greatest responsibility as leaders and music lovers is to see that every individual helps make his own music. Singing is the best solution to this problem.

Rotarians, Kiwanians, all the noon-time clubs sing for the sheer joy of singing. Evangelism and all great movements could not get along without singing. As soon as a war scare comes, community singing develops all over the country. Singing, as nothing else, will help make people happy and will unite them in a common thought and a common aim. It is much more fun to sing in a choir, to play in a string quartet than to listen to one; in other words, it is more fun to make one's own music.

We have over 50,000 choirs and glee clubs in existence today, and yet with over 400 church colleges, less than 100 of them have music departments. Our institutions of higher learning have not recog-

Communities Should Establish Great Festivals of Song in Which Every Music Lover Can Join

nized their responsibility. The church also has not accepted its responsibility. The result is that the tax payer is beginning to sit up and take notice. He is wondering why he should furnish money to give a musical education to his children when they never use music after they leave high school unless they become passive listeners.

We Need More Musical Leaders

As matters now stand in this country, it seems the field of music is overcrowded. That is due entirely to the fact that the colleges and churches are not carrying on to a finish the great work that is being started in the high schools. If they will accept their responsibility, instead of having the field of music—teaching, conducting and composing—overcrowded, it will soon be undercrowded. We need many more musicians to care for the host of people who would find great joy in singing under inspired leadership.

A community that comes to my mind had a splendid orchestra but no choir was available to do the great choral works. The conductor of the orchestra went to the superintendent of schools, secured the names of all those who had sung in the high school choirs in the past, and developed a choir from the former students of the high school. Last year this same choir and orchestra gave Beethoven's Ninth Symphony. The choir has so developed that it finances itself and helps in financing the orchestra, and new choirs are springing up all over the city as a result of the vision of this conductor.

All communities should do this. The young people are singing in all of our high schools. Why should we have great football stadiums and use them only on Saturdays? On Sunday afternoons let us have great festivals of song, using every organization of the city—the orchestra, band and all people who love to sing. There are good leaders in every community who can carry this work on.

For years we have followed the belief that P. T. Barnum first gave to us—that we need people who would make up audiences of good listeners. Why shouldn't we accept the belief that the understanding that comes in the creation of beauty through participation in great works of music will develop an entirely new type of audience. Again may I say that singing can best do this.

All over the country we have had a great development in orchestras. I believe I will not be challenged if I say that the greatest orchestras in the world are here in America, and yet we must face the fact that only ten per cent of our people will ever play in an orchestra. The other ninety per cent, if it is to have any musical expression, must sing. It costs money to buy an instrument and to train the individuals from youth, and yet a person can start singing at any age.

It is a sad fact that some of the greatest choirs in America are not in our colleges and churches but are in our high schools. Our great leaders are realizing that if we want best results chorally we must turn to youth. This condition, I feel, is due to the lack of training in college and church. However, this situation is being rapidly altered, due partly to the insistence on the part of parents who pay taxes and partly to a new viewpoint as far as church and college leaders are concerned.

Heretofore, educators in the church field felt they could not compete with the public school because of the time demanded by the public school group. However, against that the public school educators have felt that the standard of music in the church was so low that they could not conscientiously advise people to take part in it. Now leaders in both fields are reaching a common understanding as to the standard in churches, colleges and public schools and are cooperating to improve it.

Heard and Told . . .

By EULALIA S. BUTTELMAN

THIS broad land could be combed from Atlantic to Pacific without discovering a personage in school music more generally beloved, admired and respected for his many superior qualities than Will Earhart, retired head of music in the Pittsburgh schools.

After twenty-eight years spent in that post, Dr. Earhart this year abandons active supervision.

He came to Pittsburgh in 1912, fresh from successes as a pioneer in music in Richmond, Ind. There he had inaugurated courses in music appreciation and harmony, organized a high school orchestra of symphonic proportions at a period when school orchestras of any kind were scarce, built an adult festival chorus and the Richmond Civic Symphony.

The Earhart regime in Pittsburgh—from 1912 to 1940—was marked by steady progress through all the phases of musical growth then flowering in America. Meantime, Dr. Earhart was not only serving brilliantly as a local force in musical development, but was exerting great influence nationally through his articles, books and public addresses. As a member of the MENC, he occupied every important office:



Eulalia S. Buttelman

president of the National body, chairman of the Research Council, editor of the official organ (*Music Educators Journal*) book reviews, musical expert in various surveys of city school systems, and was always the wise counsellor in Conference matters.

Dr. and Mrs. Earhart have leased a house for the season in Coronado, Calif., from which base he will continue his writing, committee work and sundry other interests. Just now he is considerably occupied with contemplation of the opportunities in Latin-American school music, and it is likely we shall hear from him later on that score. Thus far no permanent successor has been named to succeed Dr. Earhart at Pittsburgh; the department of music is being conducted by two men coordinately: Jacob Evanson as special supervisor of vocal music, and Oscar W. Demmler, special supervisor of instrumental music.

* * *

One of Michigan's most successful private teachers of children is Clair Combs of Jackson, the Rose City. Her studio is responsible for the sound musical foundation possessed by a goodly percentage of the young pianists of the vicinity who have passed at some period through her courses. She is consistently busy, with a clientele representative of those who crave for their children musicianship as well as keyboard dexterity.

Her intimates know Clair for a sturdy integrity, originality of expression, clear critical sense and ready wit, all seasoned

with the salt of friendliness. In her apartment a visitor will find a fascinating collection of miniature objects of a wide variety, for she confesses to a love of everything small. If fortunate enough to be invited for luncheon, one is sure to taste something out of the ordinary, be it pralines from New Orleans or hot French bouillabaisse brewed by the hostess herself.

Miss Combs frequently relieves the routine of teaching by a pilgrimage to eastern seaboard cities, thus keeping "*au courant*" of what's afoot beyond the boundaries of her locale. At home, between scheduled hours she practises intricate handicrafts which have a knack of resolving into attractive (and, moreover, wearable) garments. And if you plan to walk with Miss Combs, fortify yourself with hardy vitamins and proper shoes, for there will be no "ersatz" about that walk.

* * *

Somewhat earlier this season it was mentioned that Clarence E. Sawhill of Urbana, Ill., stepped in to replace Noble Cain in the department of vocal music at Interlochen this summer. He also assumed the task of instruction in band arranging at the Camp, a chore he was equipped to handle since at home in Urbana he is assistant to A. A. Hardin, renowned bandmaster who heads band affairs at the University of Illinois.

As to background, Mr. Sawhill has a record of achievement behind him in both vocal and instrumental fields. When a Presser Scholarship student at Bethany College his first interest was in voice; upon graduation he delved extensively into instrumental music study at Northwestern University and the Sherwood School of Music. Currently he is working toward his master's degree at the University of Illinois, while at the same time carrying a stiff schedule of teaching. He is assistant conductor of the famous U of I bands; leads the seventy-five-member Men's Glee Club in concerts, broadcasts and tours; teaches conducting, arranging, and instrumental methods. In addition he directs two choirs at the Wesleyan Foundation in Urbana.

First-division ratings in performance by the groups under his tutelage are an old story to Mr. Sawhill, who accumulates these honors year after year with the greatest of (apparent) ease. To make the musical picture complete, he is married to a gifted pianist.

* * *

Conference-goers are familiar with the choral accomplishments of Ruth B. Hill, whose a cappella choir from the Senior High School of Anderson, Ind., where she is director of music, has appeared on MENC programs. Miss Hill's particular interest centers around the early classics, which her choir interprets with extraordinary sincerity.

One of the unusual features of Miss Hill's choir work consists of a memorial program given annually in honor of the late Hollis Dann, whose choral abilities inspired countless singing groups during the years of his conducting.

Miss Hill is now taking a year's leave of absence from her regular duties, and is enjoying a sort of busman's holiday (as do many of her colleagues under similar circumstances) by having charge of vocal music at Indiana State Teachers College at Terre Haute, where special emphasis at the moment is being placed on music, with new buildings and equipment added for this purpose.

* * *

Anne Lansbury Beck, former president of the Northwest MEC, is on leave of absence from her work in Eugene, Ore., where she is connected with the public school music department of the University of Oregon in addition to su-

pervising in the Eugene schools. Mrs. Beck is at Stanford University, in California, and is doing post graduate study in both Stanford and San Francisco.

* * *

The Department of Music at Pennsylvania State College has set in motion a "loyalty through music" program in the interest of patriotism and national defense. Music stressing "Americanism" is being emphasized at mass meetings and musical gatherings, it is announced by Richard W. Grant, head of the department.

Dr. Grant states that the program is being undertaken because "the attention of students today is focussed more than ever on the privileges and advantages of being an American. Music can play a significant part in uniting the thoughts and emotions of patriotism".

And, by the way, until you have heard Richard Grant lead a group in singing the familiar 'Alouette', so popular following World War I, you cannot be said to have heard it at all.

* * *

Max T. Krone of the University of Southern California conducts a junior high school vocal clinic in connection with the music section of the Texas State Teachers Association convening in Fort Worth near Thanksgiving time. He will also address the Association on 'Through Music Education to the Art of Living.'

Mrs. Krone, likewise engaged in music education, is accompanying her husband to Fort Worth, where she is herself booked for a pair of talks on the subjects, 'The Enrichment of the Music Program in the Elementary School' and 'Building Readiness for Music Reading and for Two-Part Singing'.

* * *

Vern Delaney of Cedar Falls, Iowa, is now on the faculty of Fresno State College, in California, where he leads all vocal activities of the college, including its a cappella choir.

PAUL ROBESON INITIATES SEATTLE U. OF W. SERIES

Baritone Sings Robinson's 'Ballad for Americans'—Cornish School Presents Pianist

SEATTLE, WASH., Nov. 20.—The opening concert of The University of Washington, Associated Women Student series, was given by Paul Robeson on Nov. 4. The program included Russian, German and English folksongs, Negro melodies and Earl Robinson's 'Ballad for Americans', in which the University Chorus, directed by Charles W. Lawrence, assisted.

Mr. Robeson, who is a graduate of the University of Washington, was in the audience and came to the stage to receive a tribute of applause. Lawrence Brown was the accompanist for Mr. Robeson. Assisting on the program was Clara Rockmore, who performed at the theremin, accompanied by Mr. Eugene Helmer.

The Cornish School Foundation, Mrs. W. W. Scruby, President, presented Randolph Hokanson, young Seattle pianist, in a recital at the Olympic Hotel, Nov. 4. Mr. Hokanson, who has recently returned from five years' study in Europe with Matthay, Ferguson and Myra Hess, made a very favorable impression. The most important program interest was Sonata in C Minor, Op. 13, by Beethoven. The program included works of Scarlatti, Bach, Handel, von Bulow, Chopin, Fauré, Debussy, Albeniz and Ravel. This was Mr. Hokanson's first concert on a tour which will take him through the United States.

N. D. B.

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MUSICIANS AND ARTISTS JOIN SCHOOL FACULTY

Prominent Persons Volunteer Services for High School of Music and Art Seminar Courses

That sixteen prominent musicians, painters, art and music critics have volunteered to hold seminars for especially talented pupils of the High School of Music and Art during the Autumn term, was announced by Dr. Benjamin M. Steigman, principal at the school's bi-monthly senior assembly.

The musicians include Dr. Walter Damrosch, one of the organizers of the school, who will lecture on music in general; David Mannes, violinist, and director of the Mannes Music School, who will meet the advanced instrumental players; George Barrère, flutist and conductor, who will instruct advanced wood-wind players; Marion Bauer, composer and a member of the faculty of New York University, musical history; Aaron Copland, composer, students in advanced composition; Antonia Brico, conductor, and a member of the faculty of Mills College, conducting; John Wummer, first flutist of the NBC Orchestra, flute; Dr. Carleton Sprague Smith, musicologist and chief of the music division of the New York Public Library, musicology; Sidney Sukoennig, pianist, piano; Howard Taubman, music critic of the *New York Times*, will give advice to students who may become professional musicians.

Volunteers in the field of painting, sculpture, and drawing include: William Zorach, sculptor; Eli Jacques Kahn, architect, industrial design; Thomas Craven, art criticism; Frank Mechau, of the faculty of Columbia University, drawing and painting; Peggy Bacon, print making; Gordon Grant, water-color and oil painting.

The meeting was addressed by Ira Hirschmann, founder of the New Friends of Music and greetings from Mayor La Guardia were read by Millicent Baum. A performance of an opera by Mr. Copland is projected for next Spring.

City High School Plans Harp Class

For what is said to be the first time in the history of New York City schools, instruction will be given on the harp. The first class is being organized at the High School of Music and Art. Alexander Richter, chairman of the music department of the school, and Carlos Salzedo, harpist, are choosing a group of pupils of high talent from among the seventy-five students at the school who have applied for instruction.

Yale School of Music Concerts Begun

NEW HAVEN, Nov. 20.—A new policy inaugurated by the Yale School of Music brings noted ensembles to replace the dormant faculty series. Ralph Kirkpatrick, harpsichord; Francis Blaisdell, flute; Lois Wann, oboe, and Leonard Sharro, bassoon, gave the initial concert, delighting an audience in Sprague Hall on Oct. 22 with a program of Eighteenth Century music; this event was continuation of an association begun three years ago when



AT A MUSIC EDUCATION SEMINAR DISCUSSION

With Dr. Ernest G. Hesser, Chairman of the Department at New York University, Presiding, and Mildred Lewis, of the University of Kentucky, as Speaker, a Group of Students Considers "The Place of Music in the Changing Social Order"

The Department of Music Education at New York University is now in its sixteenth season. The members of the faculty are planning courses to train leaders for school, church, and community. The students of the Department are required not only to master the reading and writing of the music language through intensive study in subjects such as harmony, ear training, sight singing, but they are also required to take intensive courses in the field of choral and orchestral conducting, participation in all types of large and small ensembles.

During the 1940-1941 academic year,

particular emphasis will be placed upon developing leaders not only for schools, but for training camps for youth and adults. The 1940 summer session of the Department of Music Education was attended by directors and teachers throughout the United States. A large group of summer school students was enrolled in a forum course under the direction of Dr. Ernest G. Hesser, chairman of the Department. The theme of this course was the study of the future of music in the public schools and its place in the changing economic and social order.

Emile Baume to Address MTNA on Chopin

Emile Baume, pianist and authority on Chopin, will address the piano forum of the Music Teachers' National Association on Dec. 30 at their convention in Cleveland. The subject of his lecture will be the works of Chopin and their execution, with special reference to the new Oxford edition. Complementary to this address, and illustrating it, Mr. Baume will give a recital before the convention playing the twenty-seven études of Chopin grouped in three parts. The first will be the three études composed for the 'Méthode des Méthodes' of Moscheles and Fétis. The second will be the twelve études dedicated to Liszt, and the third will be the twelve études dedicated to the Comtesse d'Agout. Mr. Baume is now on a transcontinental recital tour.

Harold Bauer to Hold Master Classes at University of Miami

CORAL GABLES, FLA., Nov. 20.—The University of Miami announces that Harold Bauer will hold master classes for pianists between Jan. 24 and March 1, under the auspices of the University School of Music. In order to give the benefit to as many as possible he will hold several types of classes. One class will be quite large and composed of both performers and listeners, the other will be a more intimate class of three or four students, and there will also be individual lessons. Those interested may obtain information by communicating with Bertha Foster, dean of the University of Miami School of Music.

Eastman Student Takes Post with Buffalo Philharmonic

ROCHESTER, Nov. 20.—Paige Brook, former Eastman School of Music student, and still studying with Joseph Mariano, first flutist of the Rochester Philharmonic, has been appointed head of the Buffalo Philharmonic's flute section. He comes from Orange, N. J.

M. E. W.

MICHIGAN UNIVERSITY HEARS PATTISON TALKS

Pianist Presides Over Conferences and Student Discussions at School of Music

ANN ARBOR, Nov. 20.—Lee Pattison recently gave four days of educational lectures and met with discussion groups at the School of Music of the University of Michigan, of which Earl V. Moore is director.

Presiding over informal morning conferences for piano majors and graduates, seniors and juniors in other fields, and luncheon-discussion meetings with faculty members, and lecturing in the afternoon to the entire student body, Mr. Pattison discussed a number of subjects of interest to the laity as well as musicians.

Conferences dealt with problems in teaching piano and chamber music, and with problems in interpretation. His lecture topics included, "The Significance of Opera in America" and "Of Symphonies and Symphonic Music." At one of the conferences Mr. Pattison discussed student questions placed in a box provided for the purpose; in a University Lecture, "Have We an American Folk Music?" which was open to the general public, Mr. Pattison expressed the opinion that Americans have succeeded in developing a folk music as indigenous and as characteristic as those of other nations.

The faculty of the School specifically designated that students especially concerned in particular morning conference groups attend these meetings, although other students were not excluded from such special discussions. Members of the student body presented the compositions which served as the basis for discussion. Mr. Pattison is now lecturer in the Graduate School at Clairmont College in California.

Pupils of Fitzu Studios Engaged by Chicago Opera

CHICAGO, Nov. 13.—The Anna Fitzu Vocal Studios announce the engagement of the following pupils with the Chicago Opera Company: Norine Briston, Violette Donnelly, Mona Bradford, Jean M. Finch, and William Tabbert. Shirley Dickson, who recently sang for the president of the Women's Club, has been engaged for twenty-two club engagements in the middle west.

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ACADEMY OF VOCAL ARTS

NEW MUSIC: Yuletide Novelties, New Songs and Educational Aids Issued

WHIMSICAL WORK BY HARRIS AMONG CHRISTMAS NOVELTIES

ONSPICUOUS among the constantly arriving choral novelties for the imminent Christmas season is 'A Red-bird in a Green Tree', a composition for a four-part chorus of mixed voices, with both words and music by Roy Harris, which is published by Mills Music, Inc. With a frankly nonsensical text stretched out along 'The-House-That-Jack-Built' lines, this belongs in the category of secular Christmas songs.

In the music Mr. Harris has adroitly captured the spirit of English folksong-ish Christmas jollity and written with engaging simplicity of design both melodically and harmonically, keeping all the voice parts within a comfortable range. The title was apparently more or less arbitrarily chosen as being more Christmas-y than the "seven seals a-juggling" or the "eight cows waltzing" or any of the other ingredients of this delectable Christmas stew, which should contribute substantially to the musically festive gaiety of the season. It runs sixteen pages in length.

Four beautiful Polish carols and two similarly lovely Czech carols have been arranged for four-part mixed chorus by Gwynn S. Bement and published by the E. C. Schirmer Co. English versions of the original texts have been provided by Burgess Johnson. The Polish carols are 'Sleep, Thou, my Jewel', 'Hark! in the darkness', 'When the Saviour Christ is born' and 'Hark! Bethlehem', while those of Czech origin are 'Sleep, Baby, sleep' and 'Harken, harken, Mother dear!'. The arrangements have been effectively made in general, though some of them are marred by certain harmonic angularities and occasional gratuitous dissonances essentially out of keeping in such music. 'Hark! in the darkness', 'Hark! Bethlehem' and 'Harken, harken, Mother dear!' are the cases in point.

SONGS OF SPECIAL INTEREST IN GALAXY'S LATEST OUTPUT

SOMETHING of a musical phenomenon is presented by the wedding of music by the modern Italian Mario Castelnovo-Tedesco to verse of the essentially American Walt Whitman in the song 'Louisiana', which has just been published by the Galaxy Music Corporation. It is far from being a "mariage de convenience", however, even though at first glance it might bear the aspect of being a courteous gesture on the part of a new resident composer towards his new home, inasmuch as it was composed in Italy over four years ago. What is more cogently to the point is the fact that it is a striking example of an apt reflection in music of the essence of a characteristic Walt Whitman text. In weaving the spell of a tangible mood suggested by the live-oaks of the South dripping with moss the composer has made subtle use of the Negroid device of placing short notes on strong beats with longer notes following. The song is published for low voice.

Strictly up to the minute is the sentiment of Russel Wragg's latest song, 'Twentieth Century Serenade', ostensibly sung by a lover standing on a modern city street to a sweetheart in a penthouse some thirty-seven stories above him, who, all uncon-



Randall Thompson



Mario Castelnovo-Tedesco

scious of his singing amid the hubbub of motor horns and backfire, turns on her radio. The music has a quasi-tango lilt and a sufficient suggestion of the traditional serenade character in its "tra-la-la" rouades and guitar strummings to sharpen the point of a cleverly conceived modern parody that should put any audience in high good humor. It is a song for high voice.

Another new Galaxy song of distinction is 'White Jade', by Olive Dungan, an effectively atmospheric setting of words by Vivian Yeiser Laramore, with an insinuating appeal in the discreetly expressed nostalgia of its Oriental implications. The range is for medium voice.

And in addition to these songs the firm has just issued a particularly fine and dignified setting for choir of mixed voices of the offertory sentence, 'All things come of Thee', by Frederick Erickson, which would adorn the service of a church of any denomination, a deftly made arrangement by Marshall Bartholomew of Grieg's 'Loveliest of Women' ('Hymn to the Virgin'), for four-part men's chorus, unaccompanied, with an English version of the original text by Robert B. Falk, and an impressively sonorous arrangement for men's voices in four parts, a cappella, by Channing Lefebvre of Jean Sibelius's noble choral exhortation, 'Onward, Ye Peoples!', with Marshall Kernochan's English adaptation of the Rydberg text.

SPECIAL HELP FOR ADULTS IN 'HOBBY PIANO BOOKS'

DEDICATED to every Grown-up who has wanted to play the piano, three 'Hobby Piano Books' designed by Theresa Schumann claim the attention for the directness and simplicity of the manner in which they present fundamental chords and teach the uninitiated adult how to harmonize the given melodic line with them.

The melodies are written in the easiest keys and the harmonies to be filled in are suggested by letters indicating the chords, which are placed under the main notes of the melodic line. As a helpful added feature in the second and third books of the series illustrations of sections of the keyboard and the position of the chords are given at the top of each page. Then the ear is helped by the familiarity of all the tunes employed.

The first book is given over to an even dozen of the best beloved Christmas Songs; the second, to such old Favorites as 'Annie Laurie', 'Carry me back to Old Virginny', the 'Londonderry Air' and 'Santa Lucia', a round dozen of them

likewise, and a third, to Songs of America, with 'America the Beautiful', 'Dixie' and 'Tenting To-night' among the twelve patriotic favorites.

These very alluringly designed little books, published by a company that has taken the name 'Hobby Piano Books', should prove a stimulating aid to adults with a desire to make music themselves.

RANDALL THOMPSON 'ALLELUIA' NOW ISSUED FOR GENERAL USE

THE 'Alleluia' by Randall Thompson that was written at the request of Dr. Serge Koussevitzky for the opening exercises of the Berkshire Music Center, where it was given its first performance last July, has been published by the E. C. Schirmer Music Co. Covering eleven pages, it is an extended chorale of the word 'Alleluia' for mixed voices in four parts, to be sung a cappella.

The work begins slowly and pianissimo and is kept down for the most part to a somewhat low scale of dynamics, of subtle and effective nuancing, however, until near the end, where the delayed broad and imposing fortissimo climactic passage is all the more impressive for the long, artfully devised preparation. The ending again is a soft and devotional lento page. This is churchly music of a lofty nature and of a strongly individual application of classic liturgical style, imbued with a peculiarly appropriate harmonic feeling. It is a chaste and emphatically elevating musical utterance.

The same publishers have also brought out an arrangement by Mr. Thompson for four-part mixed chorus, a cappella, of the Somersetshire folksong, 'The Lark in the Morn'. In this highly effective arrangement the simplicity and naivete of the folksong have been happily preserved as the melody is given out in turn by the tenors and the sopranos against the humming of the other voices in appropriate harmonies.

THE BALLAD OF MAGNA CARTA' ARRANGED FOR SCHOOL GROUPS

AS a pictorially vivid representation of the official birth of Democracy the cantata 'The Ballad of Magna Carta', with words by Maxwell Anderson and music by Kurt Weill, has a special interest at this time. It is now published by Chappell & Co. as arranged for presentation by glee clubs and other choral societies in schools and colleges, with a piano accompaniment taking the place of the original orchestral part.

The work, which was given its first performance last Winter on the air, is written for a narrator, a bass (King John), a high baritone (the Seneschal), a robust tenor (the Spearman of the Nobles) and mixed chorus, and may be played with or without scenery and costumes. The music is straightforward in a present-day style, the most distinguished and effective moments being occasioned by the scene in which King John and the Nobles are calling back and forth to each other across the river and by the final scene following the signing of the document. Mr. Anderson's text has a touch of sprightly humor that brings the historical occasion vividly to life. The time required is fifteen minutes.

The original orchestration, which is available if desired, calls for two flutes, one oboe, four saxophones, one bassoon, three trumpets, two trombones, piano, harp, guitar, drums and strings. A special string orchestra arrangement is also obtainable.

TIME-SAVING 'DAILY DOZEN' DEVISED FOR THE VIOLINISTS

FOR the professional violinist and the artist student a set of Daily Dozen Warming Up Exercises has been devised by Gene Redewill and published by the Redewill Music Co. of Phoenix, Arizona.

Starting from the premises that violinists in general lose too much valuable time in trying to maintain their technical proficiency and that it is a mistake to acquire the habit of going through a long routine

of practise before attempting to play a difficult composition, the author has arranged a set of short formulas that require only twelve minutes to work through, and these, he contends, can provide all the "warming up" necessary.

The first four groups are all in the natural position of the left hand and the second four in cross-finger position, while the third part is devoted to so-called relief exercises. All are in the first position in order to meet the largest stretches. They should prove useful and convenient to players and teachers as well. L.

—BRIEFER MENTION—

For Two Pianos, Four Hands:

'Peasant Dance', by Ernö Balogh. Attractive material with the characteristic flavor of rural dances. European in essence, treated somewhat sophisticatedly in an eighteen-page piece, with touches of polytonality and, in some places, the swiftly shifting rhythms of modernistic procedure (J. Fischer).

'Rondo Mignon', by Ernest Harry Adams, a graceful, well-written, pianistically effective piece of moderate difficulty shared equally by the two parts. Finale from Concerto, Op. 11, by Carl Maria von Weber, revised and adapted by George Pratt Maxim, a scintillating Presto, with a brilliant first-piano part and a comparatively easy part assigned to the second piano (Schmidt).

Ballade, by Maurice Jacobson. A work of substantial musical value, with thematic material of individual character, well varied in mood, tonality and rhythm, and resourcefully worked out with harmonically and pianistically colorful effects. It affords grateful opportunities to both players, of whom a facile technique is required. Twenty-two pages (London: Elkin. New York: Galaxy).

For Chorus, Secular:

Glee Music for Treble Voices, compiled and edited by Robert W. Gibb and Haydn M. Morgan. A well-chosen collection of thirty-eight songs, embracing many styles, by Bach, Mendelssohn, Franz and contemporary composers, carols, folksongs, and so on, arranged in some instances for unison singing and in others for two-part or three-part singing (Birchard).

'An Hymn of Heavenly Beauty', with words selected from Spenser's poem by Claude Aveling and set to music for soprano and baritone soli, chorus and orchestra by Harold E. Drake. A loftily conceived and musicianly work with an inspiring text, lasting about twenty-five minutes in performance (London: Oxford. New York: C. Fischer).

'The Bugle Blows' (We're on Parade), the exuberant, swinging march song by Gustav Klemm, with words by Harold Skeath, as arranged with fine effect as a part-song for three different combinations: tenor and baritone; tenor, baritone and bass; and four-part men's chorus

For Orchestra:

Rondolet, by Quentin Maclean, arranged by the composer. An attractive, fluently written four-minute piece, aptly described by its title. Aria in E, by Handel, arranged by Anthony Collins. A typically Handelian Larghetto scored with fine discretion, the broad, sustained melody being sung first as a 'cello solo against arpeggiated chords on the harp and sustained clarinets and bassoon (London: Keith Prowse).

'Water Parted from the Sea', melody of one of favorite songs in Thomas Arne's 'Artaxerxes' (produced 1762) arranged for string orchestra of three violins and 'cello, with optional piano part and with optional double bass to double the 'cello part, while the viola may replace the third violin. A beautiful Arne tune of dignity and purity of style made especially effective by the adroit scoring for strings. Two pages and technically easy (London: Oxford. New York: Carl Fischer).

On the "Ford Hour", December 1st

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Concerning Two New String Quartets

By GARLETON SPRAGUE SMITH

TWO string quartets were performed in Washington, D. C., on Oct. 30 for the first time. The Coolidge Auditorium was the scene of the action while the cause was Mrs. Elizabeth Sprague Coolidge's birthday.

Compositions written for "Founders Day" provided the *pièces de résistance*: Quartet No. 2, Op. 59, by Eugene Goossens, born in 1893, and Quartet No. 10 by Darius Milhaud, one year his senior. The former proved to be the more substantial work of the pair. An opening *Mesto—Moderato con moto* beginning brilliantly and decisively, promised well, and happily the high level was generally sustained. Effective staccato and pizzicato passages and viola solos marked the second phase and after considerable development, the movement achieved an exciting canonic climax. The close is poetic, ending with a delicate violin solo.

In the *Andante con tristezza* a 'cello melody starts off the proceedings, soon shifting to chordal progressions of a semi-religious character. This movement has a folk modal quality with just a touch of Celtic-Scotch whimsy, and an occasional bow to Debussy by the use of violin arabesque-bucolic passages. In general, the mood is sonorous, dreamy and effective with a little violin melody ending the movement as in the initial *Moderato con moto*. The *Con spirito (Alla burlesca)* is one of those polytonal pieces with rhythmic breaks inserted to provide a jocose mood. Again, pizzicato passages play an important part and there is some trick writing for violin and 'cello giving the effect of high wind instruments out of tune. A vigorous end brings more pizzicato pyrotechnics. The *Finale* epilogue is conceived on the grand scale. It opens in the monumental tragic manner, but presently lightens up. The violins are often in unison and the simplicity achieved is most welcome. A romantic solo for the second violin is followed by imitative entrances among the other instruments and a lyric section leads into the sombre epilogue which terminates with a short, ingenuous coda.

Goossens's Second Quartet is a serious work which should be heard again. Perhaps it could stand some pruning. At any rate, it is a thoughtful bit of writing and a genuine tribute to Mrs. Elizabeth Sprague Coolidge.

Milhaud's tenth quartet might be number sixteen or twenty-five so far as we can tell. It is musically and clever, but seldom gets below the surface and is distinctly a rapid *œuvre de circonstance*. The opening *Modérément animé* is calm, contains idiomatic passages and in general creates an agreeable mood. The *Vif* movement, featuring pizzicato dance rhythms, is showy but cheap—the pianissimo ending being banal in the extreme. The *lent* has Wagnerian poignancy and passionate "jammering," unfortunately vulgar rather than sublime. The *Finale* (*Très animé*) sounds like modern Fauré. In some ways, this is the best

of the four movements. Milhaud has a great talent and he writes easily. At the same time, the lack of profundity in his music is more noticeable now than it was in the early 1920's.

The idea of composing birthday music is felicitous and Mrs. Coolidge is to be commended over and over again for her patronage of "actual music." Listening to classic string quartets *ad nauseam* eventually vitiates one's taste. Naturally, many of the pieces written for this distinguished patroness are not important, but the average, by and large, has been high over the years and it is always a pleasure to go to her concerts and come away with contemporary food for thought.

COMPETITION PLANNED BY NATIONAL SYMPHONY

Kindler Asks American Composers to Submit Works for Orchestra's Permanent Repertoire

WASHINGTON, D. C., Nov. 20.—Dr. Hans Kindler, conductor of the National Symphony, has invited American composers to submit works in a competition to select new American music for his orchestra's permanent repertoire.

Works of any length may be offered, the conductor said, provided: they are original, they have never been performed, they are for symphony orchestra, they are the work of American citizens. Deadline for entries is Dec. 15, when compositions are to be at the offices of the National Symphony, Woodward Building, Washington, D. C.

Dr. Kindler said he will select eight or ten of the best works. These will be played as a "Symposium of American Music" by the orchestra at a special concert for the National Symphony Association's 1,000 members early in March, 1941. The winning composition, or compositions, will be decided by an audience vote at that time. Winning works will receive performance fees according to their length, according to Dr. Kindler, and will remain the property of the composer. Later there will be a performance at a regular National Symphony concert, and the work will receive a place in the orchestra's permanent repertoire.

J. W.

Haubiel Gives Recital in Columbus

COLUMBUS, O., Nov. 20.—Charles Haubiel gave a composition recital on Oct. 15 at the Scioto Country Club for the Music Teachers' Association. He was assisted by the Peters-Downing-Hartley Trio who played "Romanza". Ellis Snyder, baritone, sang "The Cosmic Christ", "To You", "Terry", "My Son", and "Sea Wind". Twelve-year-old Jean Geis, pianist, offered "Noche en España", "Elves Spinning" and "Madonna"; and Mr. Haubiel closed the program with "Capriccio", "Dawn Mists" and excerpts from "Metamorphosis". The following morning, Mr. Haubiel gave a lecture recital on "Modern Piano Teaching Material" before the Piano Group of the Association.

Works by American Composers Given at Brown University

PROVIDENCE, R. I., Nov. 20.—A program of early American songs and works by Providence composers was given in Alumnae Hall of Brown University under the auspices of the Department of Music and Friends of the Library, on the evening

of Nov. 16. Songs by Reinagle, von Hagen, Hopkinson and Swan were sung by Elsie Lovell Hankins, contralto, with Arthur B. Hitchcock at the piano. Choruses by Oliver Shaw were sung by the Glee Club under Mr. Hitchcock's baton and songs by the same composer, with one by Brown, were sung by Miss Hankins. Following the intermission, works by contemporary composers were offered. Those represented included David L. Stackhouse, S. Foster Damon, Hugh F. MacColl, Ruth Tripp and Mr. Hitchcock. The performers were the Rhode Island WPA Symphony, Edouard Caffier, conductor, and Herman Stroth, flute.

ILLINOIS CLUBS HOLD COMPOSERS CONTEST

Competition of Music Federation Is Divided into Five Classifications

GLECOE, ILL., Nov. 20.—The Illinois Federation of Music Clubs has opened its 1941 State-National Composers Contest, with Marjorie Elliott as state chairman. Illinois composers who wish to enter should send their manuscripts to Mrs. Elliott at 563 Oakdale Ave., Glencoe. Awards consist of performances of prize winning works and state and national recognition by the clubs. The National Federation of Music Clubs is sponsoring the contest.

There are five classifications: song for voice with piano, secular or sacred, registration fee \$1.00; piano composition from five to fifteen minutes in length, registration fee \$2.00; two piano composition, from five to fifteen minutes in length, registration fee \$2.00; two violin and piano compositions from ten to twenty minutes in length, registration fee \$3.00; full orchestra composition from fifteen to twenty minutes in length, registration fee \$5.00. All money orders should be made payable to Elizabeth Reisz, 809 Monroe St., Peoria, Ill. Composers should use a nom de plume but enclose their real names in a separate envelope.

National Symphony Records Three Works

WASHINGTON, D. C., Nov. 8.—The National Symphony on Nov. 8, under Dr. Hans Kindler, recorded three works, two of which had their Washington premieres at the Symphony's opening concert: Tchaikovsky's Third Symphony and William Schuman's "American Festival" Overture. The third work was Dr. Kindler's arrangement of Frescobaldi's "Toccata". None of the works has been previously recorded in this country. These are the first commercial recordings made by the orchestra.

J. W.

Sol Kaplan Completes New Works

Sol Kaplan, pianist, spent the summer in California completing two compositions, a string quartet and a second piano concerto, and serving as musical consultant to one of the motion picture companies. Mr. Kaplan will give a recital in Carnegie Hall on Feb. 3.

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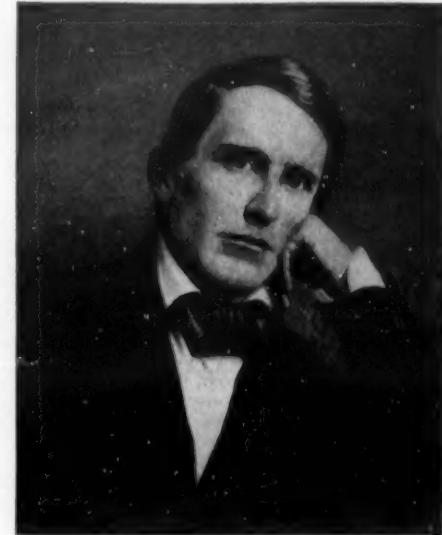
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N. Y. UNIVERSITY PUTS FOSTER IN HALL OF FAME

Song Composer Is First Musician So Honored—Bust to Be Placed in Colonnade

Stephen Collins Foster, composer of some of America's best loved songs, was elected



Stephen Foster

to the Hall of Fame for Great Americans on the campus of New York University in the ninth quinquennial election presided over by Dr. Harry Woodburn Chase, chancellor of the University and acting director of the Hall of Fame.

Foster, named on eighty-six of the 108 ballots, cast by a distinguished list of Americans who made up the College of Electors, was the only successful candidate in a field of 141 nominated by members of the public earlier this year. The selection of Foster has been ratified by the Senate of New York University, and a commemorative tablet and bust will be placed in the Colonnade on the University Heights campus in the Bronx probably next Spring, Dr. Chase said. The election brought to seventy-three the number of historical figures chosen for the honor of a place in the Hall of Fame since it was founded in 1900. Foster is the first musician to be elected.

Los Angeles Hears Brodetsky Ensemble

LOS ANGELES, Nov. 20.—The Brodetsky Chamber Music Ensemble gave their second concert of this season on Oct. 9 under the auspices of the Friends of Music. Julian Brodetsky, the founder and conductor of the Ensemble conceived the idea of training thirty-two high school and college students in the performance of chamber music. Only after one and one-half years of intensive rehearsing did the public know of this venture. The ensemble is formed of eight combined string quartets. The first work on the program was the seldom heard Mendelssohn Octet in E Flat, Op. 20. Then followed Tansman's "Triptyque". The final composition was Debussy's Quartet.

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Phone: Murray Hill 5-2884La Forge-Berumen Studios Present
Programs

Mabel Miller Downs, soprano, and the Balladeers gave a concert for the Schubert Clubs of Stamford at the home of Mr. and Mrs. Frank La Forge at Darien on Oct. 30. Included on the program were 'Omnipotence' by Schubert which Miss Downs sang with the 'Balladeers', and the 'Flanders Requiem' by Mr. La Forge, which was sung by the quartet with the composer at the organ. Mr. La Forge gave the first of a series of lectures in Darien on Nov. 4. There will be six lectures on the lives and music of composers from Palestrina to Wagner, illustrated by artist singers and pianists from the La Forge-Berumen Studios. The first lecture was illustrated by Irene Antal, soprano, and Stuart Gracey, baritone.

Artists to Donate Services for Juilliard
Students Aid Fund

The Juilliard Graduate School announces a course of five Wednesday evening artists' recitals for the benefit of the student aid fund. The artists participating will give their services. Those who will be heard include: Josef and Rosina Lhevinne, pianists, and Louis Persinger, violinist, on Nov. 27; Marcel Grandjany, harpist, Georges Barrere, flutist, and Albert Stoeszel, violinist, on Jan. 8; James Friskin, pianist, and Charles Hackett, tenor, on Jan. 22; Ernest Hutcheson, pianist, and Albert Spalding, violinist, on Feb. 19; and Carl Friedberg, pianist, and Felix Salmond, cellist, on March 19. Tickets will be sold by subscription only. They can be obtained at the concert bureau of the school.

Mannes School Opera Ensemble Has
First Meeting

The opera ensemble class of the Mannes Music School met for the first time this season on Nov. 12 at the school auditorium under the direction of Carl Bamberg. The group is open to all qualified singers who would like the opportunity to experience opera ensemble singing as well as coaching in dramatic interpretation. Following the course pursued last year, complete small operas and excerpts of larger ones will be studied and performed, in concert version, to the accompaniment of the school orchestra.

Greenwich House School Plans
Auditions

Greenwich House Music School announces auditions for scholarships for an advanced cellist and for a student of bass. The auditions will be conducted at the Music School, by Enrique Caroselli, director. The string department of the school offers a course in pedagogy with Bianca Marvin, designed for young teachers and normal students, of string instruments. Orchestral and chamber music playing, conducting and recital playing are part of the course. Registration for classes may be made from 10 a.m. to 7 p.m. at the school office, 46 Barrow Street.

Mozart Chamber Group to Give Series

The Music School of the Henry Street Settlement, directed by Grace Stafford, will sponsor three concerts by the Mozart Chamber Orchestra, conducted by Robert Scholtz, at the Playhouse on Dec. 8, Jan. 25 and March 23. The first program will be devoted to Bach, the other two to Mozart. Assisting artists with the orchestra will be Edith Weiss-Mann, harpsichord; Paul Makovsky, violin; Anabel Hulme, flute; Eleanor Stokes, soprano; Ellen Stone, horn; and Lois Wann, oboe.

Students Meet in First of Seminars

As the first step in a program adopted by the Board of Education to develop closer contacts between promising students at the High School of Music and Art and leading professional people in the field of

music and the other arts, selected students of the school met with David Mannes, violinist, conductor and music educator, at the Mannes Music School on Nov. 7 and 8, to observe educational methods used in a progressive music school. Throughout this academic year, celebrities will meet with small groups of students, either at their homes, the school, or private homes and studios.

Kasschau Addresses Piano Teachers

The Piano Teachers Congress of New York held the meeting of the month on Nov. 7, at Steinway Hall, Howard Kasschau, lecturer, composer and teacher, gave his only talk of the season in the Metropolitan area at this meeting. His topic was "The Use of Keyboard Harmony in Piano Interpretation." As the concluding feature of the lecture, Mr. Kasschau played his recently published Concerto in C Major, with Ralph Stotes assisting at the second piano.

Rossini Opera School Gives Second
Concert

The second in a series of operatic presentations was given under the auspices of the Rossini Opera School in the concert auditorium of the Hotel des Artistes on the evening of Nov. 10. The program comprised scenes from Gounod's 'Faust', Bizet's 'Carmen', Verdi's 'La Traviata' and Puccini's 'La Boheme'. The singers, all of whom were cordially received by the large audience, included Lillian Taiz, Nino Caboni, Sheila Roberts, Luigi Rossini, Helena Bliss, Jess Walters, Maria Miras, Paul Richards, and Curtis Rice. Hulda Rossini was the efficient musical director.

Ivan Langstroth Joins Faculty of
Chatham Music School

Ivan Langstroth, composer and teacher, for eleven years professor at the Conservatory of Vienna, has recently become associated with two local schools. Mr. Langstroth has joined the Chatham Square Music School faculty as head of the composition department, and is also teaching piano at the Bearly School where he is giving a course in piano courses in the classics. These new affiliations are in addition to his private work at his New York studio where he teaches harmony, composition and counterpoint.

Robert Malone Presents Soloists
and Chorus

Robert Malone, vocal coach and leader of the Robert Malone Choral Scholarship Society on Nov. 12 at the Hotel St. George, Brooklyn, directed a special concert, of scenes from operas. On Nov. 24, two Negro singers were presented in the Carnegie Chamber Music Hall of Carnegie Hall, Lucille Mitchell, coloratura soprano, and Stanley Jobes, tenor.

Diana d'Este Pupils Fill Engagements

Pupils of Diana d'Este, teacher of singing, who recently re-opened her studio for the season, are fulfilling important engagements. Norman Roland, baritone, is touring with Charles L. Wagner's 'Barber of Seville' company; Elizabeth Wysor, contralto, has sung oratorio and concert engagements; Edgar Marshall King, baritone, appeared before the Humanist Society, and Sara Hernandez sang at the Mexican Fiesta at Nyack, N.Y.

New York College of Music Gives Opera
Concert

The opera department of the New York College of Music gave a concert on Nov. 14. Arias from operas by Mozart, Wagner, Verdi, Puccini, Charpentier and Massenet were sung, in addition to songs by Beethoven, Schubert, Brahms and Hugo Wolf. Joseph Reitler is the director of the opera department and Frederick Bland its accompanist.

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MUSIC EVENTS OFFERED AT MINNEAPOLIS SCHOOL

College of Music Orchestra, Choral Society and Chamber Groups Give Programs of Interest

MINNEAPOLIS, Nov. 20.—Many interesting musical events were offered at the Minneapolis College of Music in the month of November. The college orchestral society under the direction of William Muelbe, and the choral society, under the direction of Peter D. Tkach, gave a joint concert in the college auditorium on Nov. 19. The program included a Mozart Serenade, Mendelssohn's Symphony No. 3; Laura Forde Giere, pianist, performed the Rubinstein Concerto No. 4 in D Minor; and the Brahms 'Love Songs' were sung by the choral society.

The chamber music group of the Minneapolis College of Music, under the direction of Walther Pfitzner presented the Brahms quartet in G Minor, at the Minnesota Music Teachers' Convention on Nov. 11.

Margaret Minge, pianist, new addition to the faculty, made her first concert appearance in the college auditorium on Nov. 6.

Ruth Shaffner Re-Opens Studios

Ruth Shaffner, teacher of singing, has re-opened her New York studio. In addition to teaching in New York, she has a class at her home near Brewster, once a week, and also heads the voice department of Drew Seminary for Girls, at Carmel, N. Y., and also conducts a glee club of fifty-five voices. She has been respons-

sible for the installing of a recording machine at Drew on which all voice pupils will make records of their progress. Miss Shaffner plans a series of recitals at her New York studio during the Winter, at which pupils will be heard, and will also devote time to study of opera and oratorio.

Gelling Pupils Heard

Llewellyn Cuddeback, bass-baritone, artist-pupil of Hilda Grace Gelling, has been guest soloist at the First Presbyterian Church of Rutherford, N. J., for the past thirteen weeks. Mr. Cuddeback has been substituting for the regular soloist who was, during the Summer months, singing at the World's Fair.

Virginia Sibbald, soprano, artist-pupil of Miss Gelling, was one of the artists heard in the first of a series of young artists concerts given by the New York Singing Teachers Association on Nov. 12 in the Salles des Artistes. Miss Sibbald, with Quincy Adams at the piano, sang works by Wolf, Jensen, Moffat and Hatton.

Lois Higgins, soprano, appeared on Nov. 13 in Fitchburg, Mass., in a concert under the auspices of the Women's Club and for the benefit of a division of the British Relief Society.

Steuermann Re-Opens Studio

Eduard Steuermann, concert pianist and teacher, has re-opened his New York studio after spending the Summer and early Fall on the West Coast. On Sept 29 he appeared at the Stern Grove in San Francisco as assistant artist on a program given by the San Francisco Municipal Choir. While in that city, Mr. Steuermann recorded Arnold Schönberg's 'Pierrot Lunaire' with the composer conducting. On Nov. 17 Mr. Steuermann will appear in Town Hall with the New Friends of Music.

Gerry Students Active

Pupils of Arthur Gerry, teacher of singing, who have been active recently, include Nancy Fisher, soprano, who has been appointed to the staff of NBC in Washington, D. C.; Anna Handzlik, contralto, soloist at Memorial Presbyterian Church, Brooklyn, was special soloist at the Fourth Presbyterian Church, New York; Paul Owen, tenor, has been engaged as soloist at the Fordham Methodist Church; Edwin Beach, tenor, was special soloist at the North Presbyterian Church. Dorothy Ramsay, mezzo-soprano, has just returned from an extended concert tour which took her as far afield as Texas, the Pacific Coast and Canada.

Y. M. H. A. Artist-Members Give Concert

Artist members of the Y. M. H. A. Music School faculty, Boris Schwarz, violin; Evsei Beloussoff, 'cello; Bruno Eisner, piano, and Ruth Kisch-Arndt, contralto, gave a program in the Kaufmann auditorium on the evening of Nov. 3. Mme. Kisch-Arndt sang works by Binder, Gluck, Lotti and Dowland. The other artists played the Brahms Trio in C Minor, Op. 101, and the Tchaikovsky Trio in A Minor, Op. 50.

Washington Heights Chorus Rehearsing Mendelssohn's 'St. Paul'

Under the baton of Hunter Sawyer, the Washington Heights Oratorio and Choral Society is rehearsing Mendelssohn's 'St. Paul' for its January concert. Rehearsals take place every Tuesday evening in the Parish Hall of the Holyrood Church, Fort Washington, Ave. and 179th St. Auditions are held regularly before rehearsals. Mr. Sawyer still conducts his vocal studio at 61 Hamilton Place.

Pupils of Mary Alyea Heard in Studio Recital

Piano and voice pupils of Mary W. Alyea were heard in a recital in her studio on the afternoon of Nov. 3. Those taking part were Nancy Baskerville, coloratura soprano, who offered the Waltz from 'Romeo and Juliet' and 'Summer Time' by Gershwin; Virginia Jones, soprano, and Llewellyn Jones, Marita Boin, Elena Bogatti and

Mary Jane Borwick, pianists. Miss Borwick played the Mendelssohn G Minor Concerto with Mme. Alyea at the second piano.

Schofield Pupils Active

Artist-pupils of Edgar Schofield are actively engaged. Jean Watson, contralto, has been chosen by the New York Oratorio Society to appear as contralto soloist in the performance of 'The Messiah' to be given under Albert Stoessel in Carnegie Hall on Dec. 21. Ray Dedels, tenor, will be soloist with the Kitchener Philharmonic Choir of Ontario on Nov. 25 and 26. Jane Morgan, soprano, sang the role of Josephine in Harvey Gaul's Savoyard production of 'Pinafore' in Pittsburgh on Oct. 30 and 31.

Fritz Lehmann Teaches Lieder

In his course in song interpretation at the Mannes Music School, Fritz Lehmann will devote part of each weekly session to the Lieder of Robert Schumann, with special emphasis on the aspects of the composer's life that are reflected in each of the song examples. Part of each session will also be devoted to the interpretation of songs in French, Italian and English, particularly works of living American composers. For the second session Mr. Lehmann has chosen the songs of Hugo Wolf.

Harmony Guild Holds First Meeting

The Harmony Guild of New York held its first meeting of the season at the residence of its former president Donald J. Dickens on the evening of Nov. 13. Ruth Kemper gave an informal talk on 'The Place of the Trio in Chamber Music' and a musical program was offered by Miss Kemper, violinist; Marjorie King, 'cellist, and Benjamin Gibner King, pianist.

Kraeuter Trio Gives Concert at Institute of Musical Art

The Kraeuter Trio was heard in recital at the Institute of Musical Art of the Juilliard School of Music on the evening of Nov. 12. Members of the trio are Karl Kraeuter, violin, Phyllis Kraeuter, 'cello, and Willard MacGregor, piano. They played works by Clementi, Brahms and Saint-Saëns.

Frieda Volkert Sings with City Symphony

Frieda Volkert, soprano, was heard recently in a series of four concerts with the New York City Symphony conducted by Eugene Plotnikoff. Miss Volkert sang arias from the 'Masked Ball' of Verdi and 'L'enfant Prodigue' of Debussy. She is an artist from the New York studio of Leon Carson.

Eugene Fulton Heard in Recital

Eugene Fulton, baritone, a pupil of Caroline Beeson Fry, gave a recital at her studio in White Plains, N. Y., on Oct. 15. Songs in Italian, French, German and English were included on Mr. Fulton's program.

Mary Dancy, Contralto, Appears at Church Recital

At an organ recital given by Henry F. Seibert at the Lutheran Church of the Holy Trinity on Nov. 3, Mary Dancy, contralto, was assisting artist. Miss Dancy, who is a pupil of Leon Carson, is soloist at the Community Church of Douglaston, L. I.

Alberti Pupils Heard

Pupils of Solon Alberti heard recently in recital include Frances Watkins, coloratura soprano, who sang on the evening of Oct. 27, and Mary Jane Watkins, soprano, who sang on Oct. 31. Both recitals were given in the Hotel Ansonia.

Alessandro Alberini Marries

Alessandro Alberini, baritone and teacher of singing, and his pupil, Ellen V. Hedwall, were married at the Municipal Building, New York, on Nov. 16. Mr. Alberini was formerly the husband of Martha Atwood, at one time a member of the Metropolitan Opera.

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FACULTY CHANGES MADE AT CLEVELAND SCHOOL

Nathan Stutch to Aid Rose in 'Cello Department—Machan Heads New Branch in Accompanying

CLEVELAND, Nov. 5.—Emily McCallip, director of the Cleveland Music School Settlement, has announced the appointment of Nathan Stutch to assist Leonard Rose, head of the 'cello department. Mr. Stutch will fill the vacancy left by the resignation of Douglas Marsh, who is leaving Cleveland to make his home in California. Mr. Stutch, a member of the Cleveland Orchestra, is a pupil of Felix Salmond, and a graduate of the Curtis Institute in Philadelphia. He was first 'cellist in the Curtis Symphony and the Philadelphia Opera Company.

Leon Machan, prominent Cleveland pianist, has been appointed head of a newly formed department of accompanying. Mr. Machan was graduated with highest honors from the Prague Conservatory. He has been the official pianist of the Cleveland Orchestra for the past eight years, and a member of the Settlement piano faculty for three years.

In extending the scope of service of the Settlement, Miss McCallip also announces the addition of a course in Music Appreciation to be given by J. G. Horridge.

W. H.

American Conservatory Pupils Active

CHICAGO, Nov. 20.—Pupils of the American Conservatory have been fulfilling important engagements during the past weeks. Among those heard were Mildred Fleet, contralto, and Lela Hammer, pianist, who gave a concert of Stephen Foster compositions for the Henry Dearborn chapter of the D. A. R. at the Chicago Woman's Club on Oct. 1. Irwin Fischer, conductor of the National Youth Orchestra, appeared with this organization in its first radio engagement over the Columbia network on Oct. 13. A new feature of the conserva-

tory curriculum is the 'cello repertoire class conducted by Lois Bichl on two Tuesday evenings each month. Evelyn Ames, contralto, and Winifred Loerch, pianist, gave a joint recital before the Woman's Club of Stockton, Ill., on Oct. 22. Frances Phelps, piano pupil of Marie Briel, has been awarded the Joline scholarship in music at Barnard College. Perry Crafton, violin pupil of Herbert Butler, has been appointed concertmaster of the Chicago Civic Orchestra.

TENNESSEE UNIVERSITY OPENS CONCERT SERIES

Bampton and Melton Appear—List Includes Chicago Opera Quartet, Tibbett and St. Louis Symphony

KNOXVILLE, TENN., Nov. 20.—The University of Tennessee Concerts, Inc., opened its 1940-41 series with a concert by James Melton, tenor, and Rose Bampton, soprano of the Metropolitan Opera Company, on Oct. 24 in the University Auditorium. Also to be heard in the series are: the Chicago Opera Quartet, consisting of Florence Tennyson, soprano; Louis Rousseau, tenor; May Barron, mezzo-soprano, and Robert Rippey, bass, on Jan. 8; Lawrence Tibbett, Metropolitan Opera baritone, on Feb. 24; and the St. Louis Symphony, conducted by Vladimir Golschmann, on March 24.

The board of directors of the University Concerts, Inc., includes Dr. R. E. Dunford, president; Ralph W. Frost, secretary and treasurer; Dean Harriet C. Greve, Dr. J. B. Emperor and W. Harold Read. Holly Hornbeck is concert manager; Julian Harriss publicity manager, and Marks Alexander, house manager for the series. The concerts grew out of the success of a concert given by Grace Moore, Metropolitan Opera soprano and a native of Tennessee, under sponsorship of a student-faculty committee in October, 1937.

Seattle School Gets New Organ

SEATTLE, Nov. 20.—Roosevelt High School was presented with an M. P. Möller Pipe organ, in memory of V. K. Froula, principal of the school for sixteen years. The organ was given by the faculty, students, Parent-Teachers Association of the High School, and the Community Clubs of the district, to be known as the V. K. Froula Memorial Organ. The dedicatory concert was given on Oct. 4 by members of the A. A. G. O., Walter Reynolds, Wallace M. Seely and Walter A. Eichinger. Solos by Walter McAllister, student at the school, were accompanied by Cecil Bullock, vice-president of the High School. N. D. B.

Manitoba University Presents Awards

WINNIPEG, Can., Nov. 20.—Eva Clare, director of music for the University of Manitoba, has announced a course of four lectures to be given by Dr. C. E. Smith in January, 1941. The lectures are entitled 'Psychology as related to Music Teaching.'

The University of Manitoba presented certificates, prizes and scholarships to successful music students on Sept. 28 in the Auditorium. Introductory remarks and presentations were given by Dr. Sidney Smith, president of the University and Eva Clare.

Winnipeg Artists Receive Conservatory Awards

WINNIPEG, Can., Nov. 20.—The annual presentation of diplomas and certificates to successful candidates in the examinations of the Toronto Conservatory of Music was held in the Fort Garry Hotel, on Oct. 10 and 12. On Oct. 10 senior candidates received their awards. John Bird, editor of the Winnipeg Tribune, was the speaker. Younger students received their diplomas on Oct. 12.

Alice Martz Gives Dayton Recital

DAYTON, O., Nov. 20.—Alice Martz, artist-student of Rudolph Ganz at the Chicago Musical College, opened a series of Morning Musicales sponsored by the Dayton

Music Club at the Rike-Kumler Auditorium on Oct. 22. The program included Beethoven's Sonata, Op. 2, No. 3, a group of larger Chopin compositions, and other works by Scarlatti, Debussy, John Alden Carpenter and Rudolph Ganz.

NEW SCHOOL WORKSHOP TO OPEN OPERA STUDIO

Leinsdorf, Szell, Turnau and Graf to Supervise Inter-related Work— Stress Ensemble Training

An opera studio which promises a new departure in the development of young opera singers was opened by the Dramatic Workshop of the New School for Social Research on Nov. 18, with Erwin Piscator, director.

The new studio will be under the close personal supervision of Erich Leinsdorf, conductor of the Metropolitan and San Francisco Opera companies; George Szell, European conductor, guest conductor last Summer in the Hollywood Bowl, and this Winter of the NBC Symphony and the Detroit Symphony; Joseph Turnau, formerly stage director of the Vienna Opera House in collaboration with Dr. Richard Strauss and Herbert Graf, stage director of the Metropolitan and San Francisco Opera companies and head of the opera department last Summer of the Berkshire Music Festival.

Some opera in the new studio will be sung in the original language to train the students for their immediate careers under the still prevailing practice, but the majority of works will be sung in English. Students will be rigidly selected; the work will stress unity of performance; the young artist must acquaint himself with the libretto of the opera, obtaining also a thorough knowledge of the period in which the work takes place, the type of costume required and general stage behaviour.

Each role will be studied musically, in the light of its dramatic significance. Another aspect of training to be emphasized will be ensemble training work. All the work done by the studio will be group work. The technique of speaking on the stage will be taught to enable the singers to acquire good diction. In addition students will be taught gymnastics, rhythmic movement, stage design and direction.

Metropolitan Music School Adds to Faculty

Eudice Shapiro, violinist; Victor Gottlieb, cellist; Simon Karasick, trombonist; Milton Kestenbaum, contra-bass, and Joseph Machlis, instructor in music at Queens College, have been added to the faculty of the Metropolitan Music School, Frank Ilchuk, director. Miss Shapiro, winner of the violin award of the National Federation of Music Clubs, is a graduate of Curtis Institute where she studied under Efrem Zimbalist. Mr. Gottlieb, cellist, with the Coolidge String Quartet, has been a member of the Philadelphia Orchestra and a scholarship pupil of Felix Salmond at Curtis Institute in Philadelphia. Mr. Karasick, a graduate of the Eastman School, has played with the New York Philharmonic-Symphony, the NBC Symphony and the CBS Symphony. At present, he is staff trombonist with NBC. Mr. Kestenbaum, a graduate of Juilliard School of Music, has played with the National Symphony and the Pittsburgh Symphony. He is now with the NBC Symphony. Mr. Machlis, an eminent musicologist, was graduated from the Institute of Musical Art and was formerly instructor in music appreciation and history at City College of New York.

Announce Winners of Mario Scholarships

The winner of the Queens Mario Scholarship for baritones is John Baker, from Passaic, N. J. Mr. Baker has studied with both Francis Porter and Percy Rector Stephens, and also studied at the Juilliard School. He is soloist at St. Paul's Episcopal Church, Great Neck, L. I. As the competition was close, Mme. Mario has added a part scholarship for Emil Wachter from St. Louis, Mo. Mr. Wachter has sung with the St. Louis Municipal Opera Company for the last four years.

Resumes N. Y. Teaching



Romano Romani

Romano Romani, well known teacher of Rosa Ponselle and other singers, has returned from a three-year stay in California and opened new studios at 36 Central Park South. While on the Coast, Mr. Romani was under contract to Metro-Goldwyn-Mayer to train their stars in voice, and had as pupils Joan Crawford, Ann Sothern, Eleanor Powell, Douglas MacPhail, and other cinema stars.

American Guild of Organists Holds Meeting

Dr. Channing Lefebvre, organist of Trinity Church, who has been re-elected as warden of the American Guild of Organists for the coming year, awarded the guild's degrees to the successful candidates from the New York headquarters, at the first of the season's dinner meetings, held in the grill room of Schrafft's on Oct. 28. Two degrees of fellowship were awarded. The successful candidates are: Norman Hollett and Richard T. White. Receiving the degree of associate fellowship were Doris L. Breinig, Charles Schilling, George Huddleston, and Freeman Bell.

Marcel Dupré to Conduct Course at University of Chicago

CHICAGO, Nov. 20.—Marcel Dupré, French organist, has been engaged by the University of Chicago to conduct a master class there during the Summer of 1941. The course will begin on June 23 and continue until Aug. 2. Two half-hour private lessons and one class lesson will be given each pupil.

Ward-Belmont Establishes Grace Moore Scholarship

NASHVILLE, TENN., Nov. 17.—Ward Belmont College has established a Grace Moore music scholarship in honor of one of the college's most distinguished alumna. Announcement of the scholarship was made when Miss Moore visited Nashville recently to give a concert in the Auditorium.

Labunski Joins Marymount Faculty

Felix Roderick Labunski, composer and lecturer, has joined the faculty of the Marymount College at Tarrytown, N. Y. Last Spring, Mr. Labunski gave a course of lectures on Polish music at New York University.

Barrows Pupils Sing in Boston

BOSTON, Nov. 20.—Pupils of Harriet Eudora Barrows, teacher of singing, were heard in a song program in Jefferson Hall, Trinity Court, on the evening of Oct. 30. Those taking part included Dorothy Hunniford, Dorothy Stevens, Donna Baer, Aliegra Weisner and Dorothy Horan.

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RUDOLPH GRUEN PLAYS SONATA ON NEW SCALE

Composer and Pianist Discovers Series of Tones and Bases Works on It

Rudolph Gruen, pianist and composer, played a new Sonata, based upon a scale which he has discovered, at a recital at the Institute of Musical Art of the Juilliard School on Nov. 19. While contemplating using some of the Greek modes in composition, Mr. Gruen chanced upon a series of tones different from any with which he was familiar and any that he could find. He spent months in writing melodic and contrapuntal exercises on this scale and then devised an harmonic system from it.

Among the compositions which he has written using the scale are a set of variations and a fugue for two pianos, a lullaby for voice and two dances for piano. Mr. Gruen played the Sonata in St. Louis last August in a recital at the Kroeger School of Music.

Ganz to Conduct Master Classes at Webster College

WEBSTER GROVES, Mo., Nov. 20.—The Loretto Conservatory of Music at Webster College announces the appearance of Rudolph Ganz, pianist, composer, teacher, conductor and lecturer, at Webster College for two days on Dec. 2 and 3. On Dec. 2 he will conduct a Master Class in the College Auditorium open only to Sisters, members of any Religious Order; he will later address the Webster College faculty and student body. He will give a concert the evening of Dec. 2 in Webster College Auditorium and open to the public. On Dec. 3 he will conduct a Master Class for Webster College piano students, a class open to any musician, and another Master Class open to the public.

Texas College Adds to Staff

AUSTIN, TEX., Nov. 20.—The University of Texas College of Fine Arts reports five new additions to the staff of the music department, bringing the teaching faculty to a total of fifteen. New incumbents are Dr. Archie N. Jones, professor of Music Education, formerly director of the School of Music at the University of Idaho; Dr. Peter Hansen, assistant professor of Musicology, formerly associated with the University of North Carolina; Bernard Fitzgerald, assistant professor of Music Education, formerly director of Bands at the University of Idaho; Charlotte DuBois, assistant professor of Music Education, formerly supervisor of Music in Caddo

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Parish, Shreveport, Louisiana; and Kent Kennan, assistant professor of Theory and Composition, formerly at Kent State College at Kent, Ohio.

San Carlo Opera Appears at Michigan Central Teachers College

MOUNT PLEASANT, MICH., Nov. 20.—The season's concert series at Central Teachers College began on Nov. 12 when a capacity audience heard a performance of 'Aida' given by the San Carlo Opera. Carlo Peroni conducted, and the principal roles were sung by Mobley Lushanya as 'Aida', Marie Powers as Amneris, Aroldo Lindi, Radames, and Mario Valle, Amonasro. Other events in the course include the Ballet Russe on Nov. 27, Helen Jepson in January, and the Hans Lange Little Symphony later in the season.

Laurens Hammond Lectures Before Acoustical Society of America

CHICAGO, Nov. 20.—Laurens Hammond, inventor of electronic musical instruments, gave a demonstration lecture, 'Three Electrical Musical Instruments', before the Acoustical Society of America at the Chicago Towers Club on Nov. 15. Members of other technical societies were invited to attend this lecture which is the first of its kind ever given by Mr. Hammond. He described the technical features of the Novachord and the Solovox, his two most recent inventions, and also discussed new developments in the Hammond electric organ. The three instruments were played as a trio, using music especially arranged for the demonstration.

Belle Forbes Cutter Teaching in Hollywood

LOS ANGELES, Nov. 20.—Madame Belle Forbes Cutter, formerly a musical director of the Chicago Musical College, has been teaching in Hollywood for one and one-half years. She has many interesting pupils, among them Lilian Cornell, who has studied with Mme. Cutter for the past year and is taking a leading role in 'Las Vegas Nights' to be produced next month by Paramount Pictures.

Sonia Pecmanova Wins Ballon Scholarship

The Ellen Ballon Scholarship at McGill University Conservatory of Music in Montreal was awarded this year to Sonia Pecmanova, violinist. The scholarship was established in 1928 by Miss Ballon, Canadian pianist, who received her earliest musical education at the Montreal institution. A child prodigy, she completed the course there at the age of six.

Master Institute Presents Lecture Series

The Master Institute of United Arts will present a lecture-recital series by Clair Wilson, pianist and lecturer, Interpretations of Musical Masterpieces from current radio broadcasts. Programs of the Toscanini and New York Philharmonic Symphony Concerts will form the basis of this series. They will occur on Wednesday evenings.

Salzer Teaching at Mannes School
Felix Salzer will teach courses in Elementary Analysis at the Mannes Music School, which are now being formed. Similarly, Mr. Salzer is forming a class in the History of Music.

Meller Re-Appointed at Columbia
Mischa Meller, concert pianist, has been re-appointed to the faculty of the music department of Columbia University for the academic year of 1940-41. Mr. Meller has also resumed teaching at his New York studio.

Dalcroze School Gives Demonstration
The Dalcroze School of Music presented a demonstration of Dalcroze eurythmics, on the evening of Nov. 16, at the school. John Coleman, teacher of the Dalcroze method, illustrated the eurythmic training given at the school. The demonstra-

tion included work given in courses in rhythm and their basis in bodily movement, showing the fundamentals of musical rhythm and their basis in bodily movement.

Students of Institute of Musical Art Heard

Theodore Ullman, pianist, gave a recital at the Institute of Musical Art of the Juilliard School of Music on Nov. 1. Margaret Sheridan and Nicki Galper, sopranos; Myrna Macklin, pianist, and Joseph Zwilich, violinist, were heard on Oct. 18 at four o'clock. Dulcie Thomas accompanied both Miss Sheridan and Miss Galper, and Sylvia Rosen accompanied Mr. Zwilich.

New York Singing Teachers Association Gives First Concert

The first in a series of Young Artists Concerts under the auspices of the New York Singing Teachers' Association was given on Nov. 12 at the Hotel des Artistes. The following singers were heard: Virginia Sibbald, soprano; Elsa Fiore, contralto; Earl McDuffie, tenor; Norman Farrow, bass-baritone.

Shin Aoyagi Lectures on Dance-Theatre of Japan

Shin Aoyagi, poet, dancer and member of the music department of New York University, gave two lectures on the dance-theatre of Japan on Oct. 26 and Nov. 2 at Studio 620, 119 West Fifty-seventh Street in New York.

Gerster-Gardini Forum Holds Musica

The Gerster-Gardini Voice Forum held its first musical of the season on Sunday, Nov. 10 from 4:30 to 7:00 in its music salon at 200 West 57th Street, under the auspices of the Gerster-Gardini School of Singing, Mme. Gerster-Gardini, director.

Lois Wann Joins YMHA Faculty

Lois Wann, first oboe of the New Friends of Music Orchestra, has joined the faculty of the Y. M. H. A. Music School.

DUTCH 'CELLIST JOINS LONGY SCHOOL FACULTY

Gerard Gustav Haft to Teach 'Cello and Chamber Music—Succeeds Henriette de Constant

CAMBRIDGE, MASS., Nov. 20.—Gerard Gustav Haft, Dutch cellist, ensemble player and orchestral conductor, has joined the faculty of the Longy School of Music, where he will teach 'cello and chamber music, taking the place of Mme. Charlton (Henriette D'Estournelles de Constant) who resigned this Fall.

Mr. Haft was awarded the diploma in 'cello, piano and composition at the Rotterdam Conservatory when he was sixteen years old.

Having studied with the well-known Dutch cellist, Oscar Eberle, Mr. Haft's experience in Europe was varied. For more than two years he played in the orchestra for Pavlova appearing many times at royal courts. He traveled throughout Europe giving recitals until on his return to Holland where he formed the Gagliano Quartet, later becoming a member of the Rotterdam Philharmonic.

In 1935 Mr. Haft received the Mozarteum diploma in Salzburg for conducting after intensive study with conductors Bruno Walter, Felix Weingartner and Bernhard Paumgartner. From 1933 until his departure to the United States in 1938, Mr. Haft was conductor of the Wasse-naarsche Orkest Vereeniging at the Hague.

Henry Street School Series Continues

The second recital in the sixth annual series presented by the Music School of Henry Street Settlement brought Robert Scholz, pianist, and Paul Makanowitzky, violinist, in a program of sonatas by Mozart, Brahms and Franck, at the Playhouse on Nov. 17.

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'Classical' Works Preferred

Questionnaire Sent by Concert Program Magazines to Business Executives Shows Interest in Good Music and Attendance at Many Music Events

THE popular concept of the American business man as one who leaves music to his wife and children receives a setback in the light of a questionnaire sent by Sigmund Gottlob, publisher of Concert Program Magazines, to 2,000 business and advertising executives asking for frank and confidential replies about their musical interests. Of the 2,000, seventy-five per cent wrote that they prefer classical music and one third of those answering are themselves amateur musicians. The questionnaire was sent to communities in all parts of the United States.

The answers show that, far from being indifferent to good music, business men are enthusiastic listeners and performers, and that they hear many types of music with definite preferences. One executive wrote: "Hoping my children will keep up the musical training they started. I didn't!" Orchestras were chosen as a favorite musical medium by ninety-five per cent, with only five per cent listing bands, ensembles, choral and solo performances. The two orchestras listed most frequently were the New York Philharmonic-Symphony and the Boston Symphony.

A large proportion, eighty per cent, of those replying are active concert goers. Taste was equally divided between instrumental and vocal concerts. Favorite singers were Kirsten Flagstad, Lawrence Tibbett, Marian Anderson, John Charles Thomas and Kate Smith in that order. Instrumentalists most frequently mentioned were Jascha Heifetz, Josef Hofmann, Yehudi Menuhin, Walter Gieseking and Fritz Kreisler.

The survey also revealed some interesting statistics regarding individual events. Of the 2,000, ninety per cent had heard Kreisler in recital; seventy per cent had heard Grace Moore; sixty-five per cent had listened to Rachmaninoff and Paderewski; fifty per cent had heard Galli-Curci; and thirty per cent had seen and heard Caruso. Eighty per cent of them had attended the Metropolitan Opera House; seventy-five per cent Carnegie Hall; seventy-two per cent the Lewisohn Stadium; fifty-six per cent Town Hall; forty-five per cent the Brooklyn Academy of Music; and twenty per cent the Westchester County Music Centre, the Robin Hood Dell, the Berk-

shire Symphonic Festival and the Essex County Music Festival. Replies from the middle and far West showed attendance at Grant and Ravinia Parks in Chicago, the Hollywood Bowl and other music centres.

The favorite opera of those replying was Wagner's 'Tristan und Isolde', which was three times preferred over 'Carmen', 'Madame Butterfly' and 'Aida'. The Gilbert and Sullivan operettas and 'Show Boat' were the leading favorites in a lighter vein. The Wallenstein Sinfonietta and the Budapest Quartet led the ensembles. The Goldman Band took the lead in mention and the Don Cossack and Hall Johnson Choirs were equally favored.

Of the men and women queried who are amateur musicians, the majority are pianists, with the numerical order listing next organists, violinists, accordion players, flutists, guitarists, cellists, clarinetists and drummers. The singers listed themselves as sopranos, altos, baritones, contraltos and mezzos, but there were no bass or coloratura voices reported. One fourth of the 2,000 people said that they did not get enough of the music they liked on the radio and several complained of the "cheap junk" and "clap-trap" on radio programs. Nine per cent of the 2,000 declared a participating interest in folk-dancing and ball-

PLAN MUSICALES

Composers Press to Present Works of Americans at Haubiel Studios

The Composers Press will give its second season of musicales presenting works of American composers on the second Monday of each month at the Haubiel Studios, 853 Seventh Avenue, for the months of December, January, February and March.

Composers to be presented are: Mrs. H. A. Beach, Francis Buebendorf, Jeanne Behrend, J. Clarence Chambers, Annabel Comfort, Fannie Charles Dillon, Elliot Griffis, Charles Haubiel, John W. Haussermann, Jr., Ethel Glenn Hier, Mary Howe, Philip James.

Also Karl Kantner, Stanley Krebs, Quinto Maganini, Kathleen Manning, Morris Mamorsky, Albert Miller, Harold Morris, Paul Nordoff, Gardner Read, Raymond Gram Swing, Augusta Tolleson, Joseph Wagner.

Artists participating will be Jeanne Behrend, pianist; Frances Blaisdell, flutist; Joan Buebendorf, pianist; Walter Eisenberg, violinist; Elsa Fielder, pianist; Nora Hellen, soprano; Karla Kantner, violinist; Ruth Kemper, violinist; Gibner King, pian-

ist; Mary Frances Lehnerts, mezzo-soprano; Lola Monti-Gorsey, soprano; Paul Nordoff, pianist; Eunice Northup, soprano; Ruth Shaffner, soprano; Johan Singer, pianist; Thomas Richner, pianist; Alexander Williams, clarinetist; Blanche Winograd, pianist; chorus under the direction of Judson League, the Totenberg String Quartet, the Murat String Quartet and the Norfleet Trio.

CONSERVATORY HONORS PADEREWSKI IN BOSTON

Wallace Goodrich Conducts Orchestra of New England Conservatory—Sanroma Is Soloist

BOSTON, Nov. 20.—In commemoration of the eightieth birthday of Ignace Jan Paderewski, the New England Conservatory of Music sponsored a program of rare interest on Nov. 6. Dr. Wallace Goodrich, director of the Conservatory conducted the Conservatory Orchestra and Jesus Maria Sanroma was the piano soloist.

The program included an introductory address by Mrs. Timothee Adamowski; the Overture from the Suite in D by Bach; 'Z Dymem Pozarow' by Nikorowicz; 'Maki' by Niewiadomski; 'Polonaise Militaire' by Chopin, The Polonaise Society of Boston, Stanley F. Clement, conductor, Leo Litwin, pianist; the first movement of the Symphony in B Minor by Paderewski; Prelude to 'A Midsummernight's Dream', Tone Poem for Chamber Orchestra, (Winning composition in the Paderewski Prize Competition, 1938-1939), Walter Helfer; and the Concerto in A Minor, Op. 17, for piano and orchestra by Paderewski.

At the time of planning, it was hoped that Mr. Paderewski might hear this program and the greetings it carried, at least by radio. Earlier in the evening, Bronislas A. Jezierski spoke over short wave radio from a studio in the Conservatory building, addressing Mr. Paderewski in Polish. The orchestra was in excellent command of its resources and Dr. Goodrich exacted performances of the Bach Overture, Paderewski symphony and the Helfer work which were of professional standard. The choral numbers were earnestly performed by the colorful chorus in Polish costume. The spotlight of the evening, however, fell upon Mr. Sanroma, for his performance of the Paderewski concerto. G. M. S.

Carlyle Duncan Marks Anniversary

Carlyle Duncan, organist and choir-master at the Lutheran Church of the Redeemer, Brooklyn, completed his tenth year of service there on the first Sunday in November.

THRONGS ATTEND CHICAGO RECITALS

Ricci and Serkin Attract Big Audiences—New Society Is Organized

CHICAGO, Nov. 14.—Ruggiero Ricci, violinist, gave a recital in Orchestra Hall on the afternoon of Nov. 10, revealing added maturity and depth throughout a difficult program which included Tartini's 'Devil's Trill' Sonata, music by Bach, Paganini, Vittorio Giannini's Sonata (in one movement), D. Kabalevsky's Improvisation, Z. Komponyetz's Scherzo and Ravel's Tzigane. He was accompanied by Bernard Frank.

Chicago debuts on the same afternoon were made in Kimball Hall by Mara Slaviansky, soprano, and Edward Gross, tenor, in joint recital. A tastefully chosen program gave each singer opportunity in solo and duet numbers to show musical understanding, good vocal training and easy stage presence. Agreva Slaviansky, conductor of the Russian chorus, accompanied both singers.

Malko Conducts New Group

A new organization, the Fine Art Society of Music, Inc., presented the Fine Art orchestra in a program directed by Nicolai Malko, in the Goodman Theater at the same hour. Mr. Malko chose Max Reger's transcription for string orchestra of Bach's chorale prelude, 'O, Mensch, bewein' dein' Sunde gross', Mozart's 'Haffner' Symphony and the first American performance of 'Tre Ricercari' by a contemporary Czech composer, Bohuslav Martinu. Agatha Lewis, soprano; Robert Long, tenor; and Edward Stack, baritones, sang Debussy's cantata, 'L'Enfant prodigue.'

C. Q.

The Adult Education Council began its 1940-41 Musical Arts series by presenting Rudolf Serkin in Orchestra Hall on Nov. 5. Mr. Serkin was voted by last year's Musical Arts series subscribers as the pianist they would most like to hear again. He satisfied his followers and credited their judgment by giving a sterling performance in a taxing recital of Beethoven, Reger, Smetana, Chopin, Liszt and Mozart.

R. B.



Pierre Luboshutz and Genia Nemenoff with Harley F. Gobble (Center), President of the Civic Music Association of Wichita Falls, Tex., Where the Duo-Pianists Played a Re-engagement



George Cehanovsky, Baritone of the Metropolitan, Inspects a Penthouse Patio Garden While in San Francisco for the Opera Season



William Hacker, Pianist, and Conductor of the Summer Symphony at Lake George, with His Wife on Vacation Before Leaving for Concerts in Bristol, Conn., and Salem and Decatur, Ill.



The Kraeuter Trio in Havana for a Pre-season Concert, Before Their Tour of the United States and Canada. From the Left, Karl Kraeuter, Violinist; Phyllis Kraeuter, Cellist; Willard MacGregor, Pianist



Elen Longone, Mezzo-soprano, Enjoys Tropical Waters in Puerto Rico, Where She Recently Made Opera and Concert Appearances